

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4293.

SATURDAY, FEBRUARY 5, 1910.

PRICE

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THE BRITISH HOMEOPATHIC ASSOCIATION
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43, RUSSELL SQUARE, LONDON, W.C., on WEDNESDAY, February
10, at 8 P.M., by General Butler, Author of "Erewhon," &c.
by HENRY FESSEND JONES, Illustrations by Mr. Butler's
Music will be given by Miss GRAINGER KERR and others.

Cards of admission can be obtained from THE SECRETARY,
British Homeopathic Association (Incorporated), at the above Address.

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IRISH UNIVERSITIES ACT, 1908.

NATIONAL UNIVERSITY OF IRELAND
(University College, Dublin).

PROFESSORSHIP OF ENGLISH LITERATURE.

The DUBLIN COMMISSIONERS will, in MARCH NEXT, appoint a
PROFESSOR OF ENGLISH LITERATURE in UNIVERSITY
COLLEGE, DUBLIN, at the Stipend of 900L a year.

The Duties of the Professorship, which include—

Lecturing and giving other instruction to Students during the
University Term;

Taking part in the Examinations in the Faculties of Arts and
Commerce in the University;

Acting as a Member of the Academic Council of the College, and
of the Faculties and the Board of Studies of the University (if
appointed a member of the latter body).

are defined by the Statutes of the University and of the College of
Arts. The Minutes of which can be procured from the Registrar
of the College, or from the Secretary of the Commissioners.

The Professorship will be tenable for Seven years from the day of
the dissolution of the Royal University, and its holder will be eligible for
reappointment by the Senate of the National University of
Ireland.

Applications, which may be accompanied by three Testimonials and
three References, must be sent to the Secretary of the Commissioners
before the 15th day of FEBRUARY NEXT.

The Representations of the Governing Body of University College,
Dublin, will be invited in regard to the Candidates from whom
applications may have been received.

No communications, verbal or written, in reference to the appointment
must be made to individual Members of the Commission.

Dated this 12th day of January, 1910.

ROBERT DONOVAN, Secretary to the Commissioners.

National University Building, Earlsfort Terrace, Dublin.

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York Post Office as Second Class matter.

THE ATHENÆUM is published on
FRIDAY AFTERNOON at 2 o'clock.

UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, that on WEDNESDAY, May 11 next,
the SENATE will proceed to elect EXAMINERS in the following
Departments for the year 1910-11.

FOR THE MATRICULATION EXAMINATION.

The Examiners appointed will be called upon to take part in the
Three Matriculation Examinations of the year. The remuneration of
each Examinership consists of an inclusive annual Salary varying
according to the subject. Full particulars can be obtained on applica-
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ONE in ELEMENTARY PHYS-
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ONE in GERMAN.

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mentary and more Advanced).
In each of these subjects there are two Examiners, but in each case
one of the present Examiners is eligible and offers himself for
re-election.

Candidates must send in their names to the Principal, with any
attestation of their qualifications they may think desirable, on or
before MONDAY, February 21st. (It is particularly desired by the
Senate that no application of any kind be made to its individual
Members).

If Testimonials are submitted, three copies at least of each should
be sent. Original Testimonials should not be forwarded in any case.
If more than one Examinership is applied for, a separate complete
application, with copies of Testimonials, if any, must be forwarded in
respect of each.

By Order of the Senate,
HENRY A. MIERS, Principal.
University of London, South Kensington, S.W.
February, 1910.

SURREY COUNTY COUNCIL.

EDUCATION ACTS, 1902-1909.

COUNTY INSPECTOR OF EDUCATION.

The SURREY EDUCATION COMMITTEE invite applications for
the appointment of INSPECTOR OF EDUCATION in the County of
Surrey, to date from APRIL 1, 1910.

The Salary will commence at 500L per annum, and will rise by
increments of 20L for each year of approved service to a maximum
of 900L.

Application must be made on the official Form, and be delivered at
the undesignated Address not later than 10 A.M. of THURSDAY,
February 10, 1910.

Applicants must not be under 30 years over 55 years of age, and must
have been educated in a recognized University in the United Kingdom.

Full particulars as to the duties and conditions of the appointment,
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RAMSAY NARES, Secretary.

County Education Office, Kingston-upon-Thames.

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Applications should be addressed, in covers marked "C. A.", to
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hall, S.W. Candidates should be Graduates, and not over 33.

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Applications, on the special Form provided for the purpose, must be
lodged with the undersigned not later than 12 noon on TUESDAY,
February 8, 1910.

Applications should be accompanied by copies of three recent
Testimonials (original Testimonials must not be sent).
Canvassing will be held to disqualify a Candidate.

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Applications are invited from Gentlemen (who must be of the Jewish faith) for the post of HEAD MASTER. Applicants must state particulars of age, qualifications, experience, whether single or married, and the latter whether with wife or without, and whether willing to undertake the duties of Matron. All communications must be addressed to Mr. D. SPERO, 31, Duke Street, Aldgate, London, E.C., and must reach not later than FEBRUARY 10.

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With many great and statesmanlike qualities, Tait was not an inspiring personality, and his ways and conversation do not arouse keen interest; but it is precisely this domestic side of the Archbishop's life, together with his evangeliz-

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She remembered the time when Scotland and England were essentially diverse and separate, in manners and thought—when English visitors had only begun to invade the scenes to which Scott was luring them with his magic. She saw

the French prisoners shivering over their ingenious industries in Edinburgh Castle; she remembered the huge "caravan" or omnibus which was to bear the family to safety when Boney's fleet should appear in the Firth of Forth; she could recall the burning of a supposed changeling, and the scoring of a witch "aboun the breath"; and herself had a dead man's hand laid upon her cheek to remove a birth-mark, with excellent results. The widow of the deceased used to come regularly to examine the gradual evanishment of the claret-colour with much interest, since it indicated the exact corresponding progress of decay in the dear departed's corpse.

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Those were days when the late Lord Shaftesbury of pious memory was "a magnificently handsome youth, full of fun and frolic"; when the rector of the parish drove to Doncaster races on a Sunday, to be in time for the St. Leger, which was then run on a Monday, and the Archbishop of York himself attended the race on horseback, to the consternation of two young Scottish ladies "carefully educated in the Presbyterian Church."

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There are two or three small errors. Goldsmith's 'Auburn' was mainly reminiscent of Lissoy, not of the Oxfordshire village mentioned by Lady Wake ; though, as Leslie Stephen said, "the attempt to turn poems into a gazetteer is generally illusory." Drury Wake's plucky ride from Constantinople with dispatches was no novelty. Col. Townley had done it, the reverse way, in the quickest time (5½ days) in 1849. Lord Stratford de Redcliffe could not have spoken of having often "roused up" 'Abdul-Aziz, because the ambassador had retired before that Sultan came to the throne.

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The present edition represents the last revision of words and music, with a valuable Historical Introduction and a complete series of careful notes. Of the music we will only say that, as regards the plainsong particularly, it has not yet won its way to popularity ; and as regards completeness, it is hampered, of course, by existing copyrights, also by a certain narrowness of choice from sources

that were presumably open. Why, for example, is such a tune as 'University,' by J. Randall [1715-99], neglected, or the words of George Herbert which are set to it in 'The English Hymnal' ?

Of the words we are bound to say that the revision seems to us again and again most unfortunate. The aim of the compilers has clearly not been to preserve as nearly as possible what the authors wrote, but to present such verses as seem to themselves to be edifying, correct, or of literary excellence. This has led to a large number of unnecessary and often unsatisfactory changes. We have been able to discover no principle in these except an esoteric eclecticism which is hardly likely to represent the opinions of any but the editors. It is only necessary to read the notes to see how far this method has been carried. It has not gone so far as it very nearly went (if rumour be correct) in the case of another hymn-book, in which it was proposed to alter Dr. Neale's "Art thou languid ?" into "Art thou burdened ?" because one of the editors insisted that he was never languid. But it has gone far enough when (for *novo cedat ritui*) "the better rite" is substituted for "the newer rite," and when—to take an example of an opposite kind—Whitefield's "herald angels" disappear into an alternative—this is a concession, at least—to the "welkin" which Charles Wesley originally wrote. Far enough, we say ; we do not say too far in these instances, but there are others of which we should say it emphatically. To take an example at haphazard, again from Charles Wesley, why two alterations have been made in "Love Divine" (Hymn 498) we cannot imagine. On the other hand, it was not to be expected that all an author's own alterations should be noticed ; the writer of this notice (for example) possesses a MS. copy of "Holy, Holy, Holy," in Heber's own writing, which has two variants from the accepted form.

The notes are almost without exception excellent. Their information ranges from the dawn of musical history to such points of recent interest as Dr. Liddon's attachment to "When morning gilds the skies," which was sung at his funeral in St. Paul's. References are seldom careless : There is a mention, twice repeated, of "King Louis of France" which might puzzle those who knew that there were eighteen of that name, and did not know that he who was contemporary with St. Bonaventura was the Saint whom Gibbon described as "a king, a hero, and a man."

But if the notes are good, better still is the Introduction, a model history in little of hymnology and church music. It is written, indeed, by an expert in both, Mr. W. H. Frere. It is replete with learning, and enlivened by a quaint humour, while the well-chosen illustrations add to its attraction. On plainsong Mr. Frere is an unchallenged master, but he is little less at home in the later history of his subject, in the intricacies of the seventeenth century, among the historic contri-

butions of Ken, or in the achievements of Heber and Keble and Neale.

What Mr. Frere has to say about the translation and adaptation of Latin and Greek hymns is very much to the point. The original is given in every case in this edition side by side with the English version. We could wish that the more recent translations in this book were not so feeble : they have none of the inspiration of Neale, and are, in fact, the weakest part of the collection, or share that position with some of the "occasional" hymns, such as those set apart "for a bishop," and "for a virgin" (210, 211). But the book as a whole is an old friend, and this Historical Edition is a notable achievement.

Marie Antoinette. By Hilaire Belloc. With Illustrations and Maps. (Methuen & Co.)

THIS is a volume notable rather for its manner than its matter. It shows Mr. Belloc at his best—as an historian careful of his facts, vivid in his realization and presentation of character and event ; and it offends less than any other book we know of his by self-consciousness and exaggeration of style. In a brief Introductory Note is set forth "the business of the book," which is

"not to recount from yet another aspect that decisive battle whereby political justice was recovered for us all, nor to print once more in accurate sequence the life of a Queen whose actions have been preserved in the minutest detail, but to show a Lady whose hands—for all the freedom of their gesture—were moved by influences other than her own, and whose feet, though their steps seemed wayward and self-determined, were ordered for her in one path that led inexorably to its certain goal."

This end is excellently achieved.

Marie Antoinette is obviously a tragic figure, but in Mr. Belloc's pages her tragedy takes on a new character of inevitability. Not only does his method show abundantly that "while all around her were achieved the principal miracles of the human will, she alone suffered, by an unique exception, a fixed destiny against which the will seemed powerless" ; but it exhibits her also as "in person not considerable, in temperament not exalted," and from these very defects in her the severity of her fate exercises an unusual and painful fascination.

In an extraordinary way Mr. Belloc maintains the reader's interest in a detailed account of almost the daily doings of one who was far from being a heroine or a saint, and equally far from being the vicious and heartless character her enemies believed, or pretended to believe, her. It is in the normal character of her womanhood that Marie Antoinette makes her strongest appeal. The first feverish years of her life as queen, spent in frivolity which rose up later to re-

proach her, find their natural explanation in the denial to her, then seeming definite and unavoidable, of the duties and privileges of motherhood. If she was a moderately affectionate wife, she was a passionately fond mother, and the most poignant page in the story of her martyrdom is that which tells of her separation in prison from the Dauphin. Even the death of her elder boy had in it some elements of consolation, but here there was nothing to relieve her apprehension, or distract her in her desolation. The story of her trial and condemnation is insignificant beside it.

Luxury and pride were her heritage, and instinctive to her nature. Quick in intelligence and temper, quick above all in expression, she made more enemies than friends, but among the latter could inspire a devotion, as in the romantic love of Fersen, which points to a charm of personality that Mr. Belloc has perhaps, in his insistence on his theme, rather under-estimated. He emphasizes the point that her failure ever to understand the French character was her undoing. True, it hardly ever presented itself to her in its more favourable aspects. Almost from the first she was to this people "the Austrian" and a stranger. Her natural leaning to her own country was interpreted as treason—the "treason" for which she was arraigned and done to death amidst insult and outrage as "the widow of Capet." Some have idealized Marie Antoinette; indeed, suffering developed in her a new strength and beauty of character, which Mr. Belloc ably traces. We have nothing but admiration for the justice of his portrayal, which is the more acceptable in view of the apologetic psychology of his "Danton" and "Robespierre."

Mr. Belloc tells the story of the early years of the Revolution allusively, but clearly. He still, however, has his axe to grind, and is as insistent as ever on the religious motive. "The Diplomatic Revolution of the eighteenth century sprang, like every other major thing in modern history, from the religious schism of the sixteenth." This statement introduces us to a few pages—typical and also suggestive—of speculation on the consequences which would have ensued if the Reformation, "which maimed for ever the life of the Renaissance," had broken the national tradition of Gaul as it did that of Britain; or if, on the other hand, "the French had chosen the earliest moment of the Reformation to lead the popular instinct of Europe against the Reformers." The latter alternative "would have impelled Europe towards new and glorious fortunes, the nature of which we cannot even conjecture." In view of this attitude Mr. Belloc sees the whole diplomacy of the seventeenth century as an interlude, the French driven, by "a compromise odious to their clear spirit," to support Protestant peoples; but the mid-eighteenth century saw a rearrangement "in a true order." Catholicism, represented by the Franco-

Austrian alliance, opposed Protestantism, represented aggressively by England and the rising power of Prussia.

"Since that cleavage these two prime bodies, disguised under a hundred forms and confused by a welter of incidental and secondary forces, have remained opposing, attempting with fluctuating success each to determine the general fortunes of the world."

Generalization of this sort, of which Mr. Belloc is inordinately fond, is always open to doubt. To some it seems to beg the question. In this case, however, it is stimulating to thought. Mr. Belloc is, if possible, more "moral" in his view of history than even Acton was. He talks of "sin" and "punishment" in a curiously unmodern way. Yet he is nothing if not modern, especially in his illustrations and allusions—so much so as sometimes to go beyond the limits of good taste. Of such is his insistence on the "hereditary disease which has reached its climax in the present generation," afflicting a royal line—an affliction which he interprets as a "chastisement" for the partition of Poland. Again, there is no very subtle insight required to understand the "evil which had possessed the mind" of Marie Antoinette in the first childless years of her marriage. The reference to "a certain financial world in London and that cosmopolitan gang in Paris to which that world is allied by blood" strikes the reviewer as "dragged in." Other references (as on p. 170) are more apposite, but not more courteous in their terms. To our mind, this is to bring politics to the touchstone of history in a gratuitous and unjustifiable manner.

These are, however, but slight and incidental blemishes in an excellent biography. There is nothing very revolutionary in Mr. Belloc's interpretations. For statements on problematical subjects he furnishes his *pièces justificatives* in an Appendix. He reserves ominously for "a special article" his correction of the "more glaring errors of the Cambridge History." We should have been glad to see printed in full, either in the text or the Appendix, the Queen's last letter, for the authenticity of which Mr. Belloc argues, we think, conclusively. We are grateful for a finished and subtle treatment of an ever-attractive theme.

A New English Dictionary on Historical Principles.—Romany-Roundness. (Vol. VIII.). Edited by W. A. Craigie. (Oxford, Clarendon Press.)

THE following announcement in the Prefatory Note to this single section of sixty-four pages shows that the anticipations expressed in our review of the Michaelmas instalment were not extravagant, and that our feeling that the completion of the letter R, and with it Vol. VIII., was im-

portant, has been in harmony with the views of the Dictionary authorities:—

"As it has been found impossible to complete R in a double section, this issue has been limited to a single one, in order to avoid the separate publication of a small number of pages. The portion to be published on April 1 will contain the remainder of the letter, thus making the Dictionary continuous from A to the first instalment of S, or fully three-quarters of the entire work."

This short issue contains several important Old English words, such as "roof," "room," and "rough," while more than a third of the space is occupied by words connected with the Latin *rosa* and *rota*. With the latter are associated forms beginning with "rond-," "roulade," "rouleau," "roulet(te)," and "round" (occupying twelve pages with its four varieties of grammatical function, its derivatives and combinations), as well as forms beginning with "rot-." Without the support of French forms, *o* between initial *r* and *n* seems to have been an unstable sound in cultured English. Dr. Craigie distributes the syllable "ron" into three obsolete words, meaning respectively "short song," "kind of fish," and "rest"—in the last signification a rare variant of "ro"; while "rond" serves for obsolete noun and verb and a dialectic noun, and "rone" yields a dialectic noun and verb (the latter a variant of "ro" =to comfort), besides the Scotch "rone" =strip of ice, and a Scotch homonym—"a pipe or gutter leading down from, or fixed under, the eaves of a roof to carry off the rain-water." A reference to "roan" (=linen from Rouen) from "ron" should have been added to the three articles indicated.

It seems obvious that "rouncival," the name of a variety of pea called "Giant or Dutch pea" in Morton, "Cyclopaedia" (1856), and mentioned, as we learn, by Turner (1573), was used attributively for "gigantic," according to the quotations, from 1582 to 1668. Dr. Craigie gives several other obsolete meanings not hitherto registered, including "a heavy fall" and "a form of alliterative verse," for the latter of which James I. (1585) is quoted: "For flyting, or Inuectiues, vse this kynde of verse following, callit Rouncefallis, or Tumbling verse." Association with the dialectic "rounce" (=bounce, flounce about), and also with "fall," is suggested for these two uses.

With respect to the "romantic school" of literature more precise information should be given, either in explanatory paragraphs or quotations. From "romantic" we are referred to "classical," where we find little or nothing that we require, and are left with Stevenson's view that "Walter Scott is out and away the king of the Romantics," and that the School included Byron, sundry Germans, and some French poets. Our columns seem to have adapted "romantism" from the French in 1885. Surely the bird "rook" might

safely be connected with Latin *corvus* and κρανγή, κράξω.

The use of "room" as an abbreviation for some room well known locally, e.g., for "assembly-room," is not noticed. Byron wrote from Cheltenham in 1812, "As for your rooms and assemblies, 'They are not dreamed of in our philosophy,'" and in his "Devil's Drive," "The Devil...., turned to 'the room' of the Commons." The poet wrote to Moore, August 1st, 1813, "the field of fame.... I would not willingly rob my neighbour of a rood of it," and this figurative use of "rood" is unnoticed in the Dictionary. His use of "rose-leaf" in the following passage is also ignored (November 22nd, 1813): "a hooka, with the rose-leaf mixed with the milder herb of the Levant."

The treatment of "rotund" is open to the criticism of mathematicians and classical scholars. It is not brought out clearly enough that while "round" is applied indifferently to lines, surfaces, and figures of three dimensions, "rotund" is generally applied only to the last, as less definite than "spherical," "globular," or "cylindrical," except in botanical terminology, which has unfortunately replaced "roundish"—a point not noticed in the "roundish" article—as an epithet of nearly circular leaves, by the more vague "rotund." Then we read "Of the mouth: Rounded in the act of utterance. Hence *transf.*, sonorous, full-toned. After L. *ore rotundo* (Horace, 'Ars Poet.' 323)." Whether G. P. R. James's "poured forth from the rotund mouth of Jekin" referred to Horace's phrase facetiously or in error is uncertain; but De Quincey, calling "the style of Latin.... too rotund," clearly did refer to it correctly, and meant "polished" or "highly finished." Under "roundly," in Pope's sense of "In a finished or polished style," there is no mention of Cicero's *rotunde* or Horace's aforesaid phrase. The article on "Romulian" is superfluous, for Bishop Hall's "R. she-wolf" means the she-wolf associated with Romulus, and when used as metaphor for Roman Catholicism the phrase will not bear dissection.

Many of our readers will be interested in the quotations which show the age of familiar proverbs and other trite expressions. In this section they will find "1562.... Roome was not byt on one day"; "1599....Ile do as company dooth; for when a man doth to Rome come, he must do as there is done"; "1577....hys rowme had bene better then his company"; "1687....Give our Commentator but Rope, and he hangs himself"; "1612....I truly delivered as well the rough as the smooth of all my speech." Early in the nineteenth century we find "rough-and-ready" and "rough-and-tumble," both also unhyphenated, and "the round" of sculpture contrasted with "relief." The giving "rope" enough for suicide seems to be a sinister perversion of a metaphor from a liberal length of tether, so that the animal can display its characteristics. The originator may have been Swift, who is the earliest authority cited.

NEW NOVELS.

The Anger of Olivia. By Thomas Cobb. (Mills & Boon.)

MR. COBB is usually happy in his choice of a subject, for he knows the kind of theme suited to his hand. Here the incidents do not always appeal to the credibility of the reader, but he narrates them with an ease and lightness of touch that give a rather engaging air of reality to them. Mrs. Latham, who is erroneously supposed to be a widow, invents, for the benefit of her beautiful daughter, a circumstantial account of the heroic death of the girl's father. In this elaborate attempt at deception the fond mother, more sinned against than sinning, is unwillingly assisted by Olivia's lover, who, when the coarse-grained, but masterful father makes his inevitable appearance upon the scene, has to face her girlish indignation against his experiment in the gentle art of lying. The situations are handled with ingenuity and delicacy, and the character-drawing, if slight, has neatness and consistency.

A Winter's Comedy. By Halliwell Sutcliffe. (Werner Laurie.)

MR. SUTCLIFFE has deserted the grimmer themes which usually appeal to him, and gives us here a pleasant love-story. It is rather feminine in tone, and we feel that we have been familiar with all the characters ever since the evolution of the modern novel. The stage properties wear handsomely, and are shifted about as we seem to remember them in youth. The bluff, uncultivated, and noble-hearted millionaire uncle, his pet lamb his niece, the excellent young aristocrat of impoverished fortunes, a "cat" of a cousin, even the striking resemblance of the heroine to a picture—all the constituents are present. Mr. Sutcliffe can do better work, but this style of thing will probably be more popular than his best. Its sugared sentiment will be to the taste of many, and its conventionality will not annoy them. That the equipment which the author possesses should be wasted on such amiable make-believe tends to irritate the critic.

The Marriage of Lord Verriner. By Mrs. Colquhoun Grant. (John Long.)

COINCIDENCE plays an over-important part in this book, and the plot, which turns upon the rescue of a surpassingly beautiful girl from the clutches of a hypnotically disposed and unprincipled American, fails in consequence to stir us greatly. So also, when the same villain—who adds to his other delinquencies that of going about, for no ostensible reason, with mysterious Russians—meets his death at length on the line at "Southampton Station," we are impressed less by the

horror of the scene than by the author's curiously confused idea as to the railway arrangements at present existing in that town. Characterization throughout is of the crudest, and the dialogue verges on the commonplace.

The Uncounted Cost. By Mary Gaunt. (Werner Laurie.)

THE hero of this book is a naval officer whose career in the service is abruptly concluded as the result of a thoughtless intrigue with a grass widow; while to its heroine, a somewhat self-conscious lady novelist, unconventional views about matrimony early bring their own reward in her desertion by her lover, a light-hearted young gunnery-lieutenant. Both hero and heroine set out to retrieve their several misfortunes—the one as a Colonial official, the other by settling down steadily upon the path to literary fame; but the author's elaborate treatment of emotions is laboured, and often superfluous. Her forte is action rather than psychology; and the principal characters are gradually transported to West Africa. The writer's powers of narrative are considerable, as is her knowledge of the "Mahogany Coast" and its people; but the *dénouement* bears a marked resemblance to others with which her pen has been associated.

The Men We Marry. By Leslie Mortimer. (Jong Long.)

IN framing this ostensible indictment of the monstrousness of man, the author displays a melodramatic lack of proportion, alike in action and characterization, which detracts considerably from the merits of an ably written and in many respects interesting story. The chief persons are four in number—a "magnificently handsome" villain of incredible brutality, and the three women whom he deceives and deserts, as it were, in rotation. The superlative meanness of the man, however, is throughout made so transparent, even in his most courteous moments, that it is difficult to imagine any woman of average sense capable of troubling her head about him; while the final "situation," in which a bulldog figures, is pure melodrama.

A Wardour Street Idyll. By Sophie Cole. (Mills & Boon.)

GRANTED the premise that a statuette of Nirvana can change the natures of its possessors and even lure them to their doom, there is no fault to be found with the supernatural element in Miss Cole's novel. But she does not ask us to assume that people in London must needs meet their acquaintance whenever they stir abroad; and the innumerable coincidences in her plot seem to demand some such convention. Apart from this, 'A Wardour Street Idyll'—the story of a

clever girl who marries her employer after various (shall we say?) psychical vicissitudes—is distinctly clever. It is almost exciting, though it has a minimum of sensational incident.

The Diverting Adventures of Maurin. By Jean Aicard. Translated by Alfred Allinson. (John Lane.)

THIS vivacious translation of 'Maurin des Maures' seems to be the first appearance of Jean Aicard the younger in English, though he has been writing in verse and prose since 1867. Maurin is a rustic Don Juan of Provence, who exercises an influence sufficient to win elections and decorate his friends in the Var with the ribbon of the Legion of Honour. Inevitably humorous, he brings ridicule on gendarmes and priests. His amours are as materialistic as chanticleer's, but he does not make false promises, or fail to acknowledge his offspring when convinced of his paternity. In these pages his principal love-affair is with a gendarme's Corsican fiancée, whose seduction by Maurin occurs while she is supposed to be making a pilgrimage with the object of being divinely enabled to forget him. Maurin was a notable addition to the library of adventure, and we hope the translator will also give us the volume entitled 'L'Illustre Maurin.'

character. Anthropologists will find interesting allusions to certain primitive customs and superstitions, e.g., human sacrifice, annual kingship, tree-worship, &c. The work is written in an elegant, but rather ornate style, and is embellished by many Arabic verses and proverbs. It has been admirably edited, with explanatory notes on difficult passages and words, but only a few various readings are mentioned. We are inclined to think that more information might have been given on this point. Although, as the editor remarks, it is useless to record the trivial variants which generally occur in almost every line of a Persian text, a judicious selection of the more important divergences would probably have been instructive as well as helpful to students.

In his Persian preface—a learned and thoroughly critical piece of work—the editor discusses the literary history of the 'Marzubān-nāma,' the genealogy of its author, the translations into Persian, Turkish, and Arabic, and the manuscripts used in preparing the present edition. The substance of his researches is lucidly set forth in the English preface by Prof. Browne.

Textes persans relatifs à la Secte des Houroufis, publiés, traduits et annotés par M. Clément Huart, suivis d'une Étude sur la Religion des Houroufis par "Feylesouf Rizâ." (Luzac.)—This volume, the ninth of the "Gibb Memorial Series," will be welcomed by students of Oriental religion for the light which it throws on a remarkable sect whose doctrines have hitherto been imperfectly understood. The founder of the Hurufis was a certain Fazlullah, a native of Asterabad in Northern Persia, who believed himself to be an incarnation of God, and was put to death by a son of Timur in the last decade of the fourteenth century. His followers are called Hurufis, i.e., "literati," because they maintain that the elements of all phenomenal existence are to be found in the thirty-two letters of the Persian alphabet—an idea which is worked out with extraordinary ingenuity, and leads, it needs scarcely be said, to fantastic results. The whole system was afterwards taken over by the Bektashi dervishes. Most of the texts edited and translated by M. Huart are derived from a manuscript in his collection; the remainder are extracts from MSS. preserved in the Bibliothèque Nationale. The well-known Turkish statesman Rizâ Tevfîq, whose studies in philosophy have gained for him the title of Feylesouf Rizâ, contributes a profound and illuminating essay on Hurufism, with numerous citations from Persian and Turkish authorities. This is likely for a long time to remain the fullest and most trustworthy account of a doctrine which presents great difficulties to Europeans.

We disagree with the writer in some points of secondary importance. Thus he remarks that Shams-i Tabrizi, the spiritual director of the celebrated Sufi poet Jalâlu'ddin Rûmî, was a mythical personification of the poet's genius. Such a highly improbable theory should not have been put forward without an attempt to justify it. Has the author forgotten that Jalâlu'ddin says in one of his odes that Shams-i Tabrizi, whom he mentions by name, had recently arrived in Syria?

It is peculiarly appropriate that this volume should form one of the series commemorating the lamented scholar in whose 'History of Ottoman Poetry' there is no chapter more interesting and attractive than that on the Turkish Hurufi poets Nesimi and Refî'i.

The Pearl-Strings: History of the Resulti Dynasty.—Vol. III. *Annotations.* By Sir J. W. Redhouse. Edited by E. G. Browne, R. A. Nicholson, and A. Rogers. "Gibb Memorial." (Luzac.)—In reviewing the previous volumes of this work, containing the translation, we expressed our opinion that it should have been thoroughly amended and corrected before publication. These remarks apply with even greater force to the present volume of Annotations, which represent the scholarship and research of an already aged linguist of twenty-two years ago. Much water has run past the dam of Ma'rib, to speak metaphorically, since 1887, and the notes of that time should have been brought up to date, and many more added. Many also might have been expunged, as being familiar to the elementary student, or irrelevant. There are, of course, some that are useful, for Redhouse had read and consulted Arabic authorities; but the absence of all references to German scholars, such as D. H. Müller, is significant. Kay's 'Omarah was not published when Redhouse made these notes, but its results, and those of Col. W. F. Pridaux, might have been utilized by the editors. It is a relief to find that the 'Tentative Chronological Synopsis of the History of Arabia and its Neighbours from B.C. 500,000 [?]' is not incorporated in this volume; and that the unique MS. of al-Khazraji in the India Office will be printed in full, instead of Redhouse's mutilated copy. There is no Index to the Annotations.

The Irshâd al-Arîb ilâ ma'rîjat al-Adîb; or *Dictionary of Learned Men of Yaqut,* Vol. II., edited by D. S. Margoliouth, we owe to the same "Gibb Memorial." We are glad to see the second volume of Prof. Margoliouth's scrupulously careful edition of Yakut's famous 'Dictionary of Learned Men,' the first volume of which was noticed in *The Athenæum* of August 8th, 1908. This brings the work down to the end of the letter *jim* only; so the editor has plenty of labour before him. He will have the advantage of the printed text of Suyuti's 'Bughyat al-Wu'at' to help him in emending the next volume, for he was able to use it only for the last sheet of this one. It is interesting to find the Laudian Professor consulting the editor of *The Occult Review* for the intelligible decipherment of the horoscope of Ibn-'Abbad. Various corrections and emendations suggested by de Goeje, Mr. Amedroz, and others, will be put together in the final volume. Prof. Margoliouth earnestly hopes that any one who may discover portions of this work in libraries or collections of manuscripts of which there are no printed catalogues will communicate with him or the Trustees of the Gibb Memorial: an appeal to which we are glad to give added publicity.

La Doctrine de l'Islam. By Baron Carra de Vaux. (Paris, Beauchesne & Cie.)—Baron de Vaux undertakes to give a general idea of orthodox Islam. His strong bias detracts from the value of his opinions, and even prevents him from always presenting facts impartially. Thus the assertion that polygamy "fut instituée" by Mohammed is one of several calculated to create a false impression; and a still worse example is the accusation that, when the founder of Islam married Sâfiyah, "il eut le scrupule de faire tuer son mari." The book is equally untrustworthy in minor matters. Cattle are not slaughtered, for instance, "au nom de Dieu miséricordieux"; the fifth prayer may be said up to midnight, not dawn; "niyat" (intention), omitted from the description of worship, is indispensable.

ORIENTAL LITERATURE.

The Marzubân-nâma of Sa'du'ddin Warâwini. Edited by Mirzâ Muhammad of Qazwin. (Luzac.)—The 'Marzubân-nâma,' of which the Persian text is now published for the first time as the eighth volume of the "Gibb Memorial Series," derives its title from a prince of Tabaristân, Marzubân ibn Rustam, by whom it was originally compiled early in the eleventh century of the Christian era. The author wrote it in the dialect of his native province, but his work is no longer extant. It was superseded, about two centuries after the date of its composition, by two Persian recensions, both of which have come down to us. One of these, entitled 'Rawdatu'l-Uqâl,' is very rare; the other, made by Sa'du'ddin Warâwini, and now edited by Mirzâ Muhammad, is fairly common. The oldest copy, on which the present text is based, is Or. 6476 of the British Museum, and five other manuscripts have been used for purposes of collation. There are also Turkish and Arabic versions, the latter probably due to Ibn 'Arabshâh, the famous biographer of Timur.

The popularity of the 'Marzubân-nâma' is not surprising. It is a collection of moral tales and fables, modelled on the 'Book of Kalila and Dimna,' but drawn from Persian folk-lore. Many of the stories are put in the mouths of animals; some are taken from the same stock of legendary history which supplied materials for the great epic poem of Firdawsi; some are purely romantic adventures, like the Persian tales that form part of 'The Thousand and One Nights'; some are facetious episodes of a Rabelaisian

SCOTTISH HISTORY.

ALL who are interested in Scottish historical research will feel a debt of gratitude to Prof. Charles Sanford Terry for the trouble he has taken (and it cannot have been slight) in compiling *A Catalogue of the Publications of the Scottish Historical and Kindred Clubs and Societies, 1780-1908* (Glasgow, MacLehose). A work of this kind can hardly be "reviewed" in the ordinary sense of the term, but the fact does not lessen its value. Prof. Terry's original idea was merely to select and display in chronological order the materials for Scottish history contained, and not infrequently concealed, in the publications of the various Scottish historical, antiquarian, archaeological, and kindred clubs and societies. But he has done much more than this. He has expanded his scheme so as to provide a complete catalogue of everything that has been published by the various clubs and societies; and has prepared an exhaustive Subject-Index to the materials revealed by the Catalogue as bearing especially, though not exclusively, on Scottish institutions, events, reigns, characters, and historical periods, civil and ecclesiastical. In the Catalogue itself explanatory notes on the contents of each volume are added when necessary. The contents of the 'Miscellanies' and similar volumes are given in full, though in the *Transactions* of societies articles of historical interest are alone indicated. Nor is this all. We find the pagination of each volume recorded and the number of plates it contains, a note of the portraits of historical and public characters, and a list of the various authors and editors.

The work could not have been done better. Our only regret is that Prof. Terry has not enlarged on the history of the clubs and societies themselves. Here is a subject still waiting for the fitting chronicler. The Bannatyne Club, with which Scott was intimately connected; the Abbotsford Club, founded in his honour; the Society of Antiquaries of Scotland, "father" of the rest; the Maitland, the Spalding, and the Grampian Clubs; the Scottish History and the Scottish Text Societies—the unpublished records of these and many of the other bodies covered by Prof. Terry's list must be full of interesting material which the discerning and sympathetic historian could turn to effective use. We are glad to note that in publishing the present volume Mr. Terry has been aided by a gift from the Carnegie Universities Trust.

In his *Old Ross-shire and Scotland* (Inverness, Northern Counties Publishing Company) Mr. W. Macgill has crammed a large octavo of over 400 pages with closely printed extracts from the Tain Burgh and the Balnagowan Castle records of the sixteenth, seventeenth, and eighteenth centuries. There are nearly a thousand documents in all, and it must be confessed that the editor's method of setting them out is somewhat forbidding to the eye. He "runs on," as the printers say, with only a short prefix in the form of a docket, and with explanatory notes interlarded between brackets. There are certainly dividing sections ("Church Affairs," "Social Matters," "Industries," and so on), and Mr. Macgill has bestowed immense pains in sorting the material under the different headings. But he must be a very enthusiastic antiquary who will wade patiently through this mass of virtually undigested material.

There is, however, plenty of interesting

and even valuable matter. It is curious to find, as illustrating the state of education, that the earliest writing by a lady in these papers is dated 1553. Even the Countess of Caithness could not write in 1558. Spelling was evidently done by sound, and we have often a clear indication of a pronunciation by the upper classes which is now seldom heard, even among the common people. Thus there is a reference to a book on 'The Art of Hatching and Bringing up Domestic Fools' (fowls). In 1667 there is an item of 36*l.* for "virginalis" (Queen Elizabeth's musical instrument) for a young girl; while in 1724 we have evidence of a lady taking lessons on the flute.

The inventories of house-furnishings are valuable as giving a view of the style of living in the North at different periods; and the same may be said of the details as to food and drink and clothing. In the middle of the eighteenth century a lady riding in a scarlet "Joseph," a girl in a bagwig, and a young man with a beaver hat trimmed with gold, were among the fashionables of Ross; but these pale before the revealed glories of male attire: coats, vests, breeches, of red, yellow, brown, and green, gold buttons, and feathered hats. The references to medicine have several suggestions of rough surgery, as when a physician was employed after an accident "to take away the brust blood be skarifieing and sundrie other wayes." Curiously, only one divorce case occurs in all the records of the three centuries.

There are, of course, abundant references to church affairs, especially during the Reformation, "Covenant," and Revolution periods. It is strange to learn that so long after the Reformation as 1587 markets were held in Tain "every Lord's Day," while the Glasgow bailies were scouring the streets to see that no one was absent from sermon. In this same document, by the way, the "Sabbath" is distinguished from the Lord's Day by being "called Setterday" (Saturday).

Some of the illustrations in the volume are peculiarly interesting. There is a papal bull of 1492 with the lead seal still perfect, and attached by the original silk cord, in which red strands are mingled with the yellow to show that it contains matter of justice as well as grace. There is also a photograph showing the rather rare seal of the great Marquis of Montrose.

Miscellany of the New Spalding Club. Vol. II. (Aberdeen, the Club.)—This volume, running to 632 pages, is an invaluable quarry for the Aberdeenshire genealogist. It consists of three items by different authors, and is of interest from various points of view. The first, Dr. David Littlejohn's summary of 'Fairs Prices in Aberdeenshire, 1603-19,' will attract the economist and agriculturist. Rye, it appears, has vanished since 1810. Malt was a constant crop till 1879, while beans existed from 1652 to 1828. Oatmeal still occupies a leading place. A list of jurors is given. The biggest section of the volume is composed of a transcript of the Registers of St. Paul's Episcopal Church, Aberdeen, 1720-93, edited by Mr. Emslie Smith, and forms a useful chapter in the ecclesiastical history of the town. Keen as Scots antiquaries have always been, they have done very little in the work of transcribing registers (their instinct for co-operation is perhaps too great), so that this effort is more than usually welcome. The last part is a transcript by the City Chamberlain of the Burgess Register from 1631 (where he left off in the first volume

of the 'Miscellany' eight years ago) down to 1700. Its list of honorary burgesses gives us an idea of the class which travelled and the often curious combinations who found themselves travelling. The Index occupies 300 columns, and the compiler's name might very well be stated, as is done in the Reports of the Historical MSS. Commission. As with all the publications of the Club, the volume is beautifully produced.

A Pedigree Chart of the Cochranes of Cochrane. By Mrs. Charles Parker. Edited by the Rev. J. Anderson. (Quaritch.)—The folding pedigree is not so much in vogue as it once was, but as printed like this one on pegamoid (36 inches square), it has much to be said in its favour. It traces the great family from Waldeve de Cochrane, 1262, to the tenth Earl of Dundonald, who died in 1860, and treats of the branches of Pitfour, Lee and Ascoke, Barbachlaw, Ferguslie, Ochiltree, Waterside, Kilmarnoch, Craigmure, and Ashkirk. Mrs. Parker has taken twenty years, off and on, to accomplish her task, and has had the advantage of being edited by the Rev. John Anderson, the learned Assistant Curator of the Register House.

Three Celtic Earldoms: Atholl, Strathearn, and Menteith. By Samuel Cowan. (Edinburgh, Norman Macleod.)—It is difficult to see the reason for this book. The subject is one that appeals to a limited public, and that public has already been well supplied with data, to take no more recent example than 'The Scots Peerage.' Moreover Mr. Cowan quotes hardly any authorities. The book reminds one of the late Dr. John Mackintosh's 'Historic Earls and Earldoms of Scotland,' published eleven years ago. Both are superfluous.

Beaconsfield's "Keep your eye on Paisley" has, in a sense, become historical. Dr. W. M. Metcalfe, one of the town's ministers, has long kept his eye on Paisley, and has written more than one learned volume dealing with the burgh and the county of which it forms a part. In *A History of Paisley, 600-1908* (Paisley, Gardner), he has again proved himself the patient and industrious worker.

The story of the Abbey of Paisley, which makes the chief interest of the town almost up to the Reformation, has been told by Dr. Cameron Lees; but Dr. Metcalfe has his own reading of it, and is able to add some not unimportant details. It is significant to find his sympathies so largely on the side of the older religious faith. Not without an evident sense of satisfaction does he record how the first two Protestant ministers of Paisley were so unwelcome to the people that they were denied lodgings in the town. The place acquired the reputation of being a "nest of papistry," and it was not until twelve years after Protestantism had been legalized, and the Catholic religion proscribed, that a Protestant minister was appointed. In all Dr. Metcalfe's record there is nothing to show that the Paisley people had any objections to the Abbey or were desirous of a change of masters or of religion. There were certainly ways in which they did not benefit by the change, though in this respect, of course, Paisley was not peculiar. Dr. Metcalfe writes:—

"As at first managed, the Protestant Church in Scotland was not an unmixed blessing. It contributed little towards the advancement of civilization, and nothing towards the development of human thought and religious freedom, or to the

elevation of the minds of men. The intolerant spirit by which it was pervaded made Scotland a very hotbed of fanaticism and superstition, in which narrowness of thought and fierceness of opinions found a congenial soil. As the seventeenth century advances, the picture darkens, and intolerant as Knox and his followers were, when we have again to take up the story of the Church in Paisley, while we shall again find it no worse than it was elsewhere, we shall meet with, in their successors, men quite as intolerant as they were, if not more so."

Some may think that Dr. Metcalfe's sympathies with the old ecclesiastical régime are not without a suspicion of unfairness to those of the newer faith. It was not alone the Presbyterians of Scotland who were bigoted, ignorant, and intolerant. It is true that "to burn people for their opinions was a fashion of the time"; but Dr. Metcalfe is hardly justified in saying that Knox, if he had had the power, would probably, like Calvin, have done the same. Knox has sufficient to answer for without that. But there is no getting away from the chilling, dehumanizing tyranny of the Scottish Kirk in these local histories. Dr. Metcalfe's citations from the old records of punishments for the most venial offences cannot be read in these days without a feeling of impatience. The "filthy sin of fornication" was no doubt to be deplored, but surely the Kirk might have found more kindly methods of dealing with offenders than carting them through the town and then burning them with a red-hot iron on the hand or face.

Dr. Metcalfe's volume contains exhaustive chapters on the old and now mostly vanished landmarks of Paisley; on its societies and institutions; on its industrial achievements (the Paisley shawl has had a book to itself); on riots and reform; and on a host of other Paisley matters. The chapter headed "Literary" is mainly a list of authors who have been connected with Paisley, and of their works. Mention is made of a translation of "Don Quixote" printed in Paisley in 1774, which is not recorded in Prof. Fitzmaurice-Kelly's Bibliography. Under "James Maxwell" Dr. Metcalfe has missed the most curious of all this writer's works—a metrical version of the Psalms from which all allusions to instrumental music are excluded! Maxwell belonged, of course, to the "anti-organ" party. The book is equipped with a good Index, and there are some excellent illustrations and a map.

OUR LIBRARY TABLE.

The English Parnassus: an Anthology of Longer Poems (Oxford, Clarendon Press), for the use, primarily, of teachers and students, contains eighty-eight complete poems, to one and all of which there belongs, by common consent or critical verdict, the rank of a classic. The series, ranging from Chaucer's "Prologue" to Fitzgerald's "Rubaiyat," and presenting many types—"narrative, didactic, satirical, elegiac, eulogistic and reflective"—is edited by Prof. W. M. Dixon of Glasgow and Prof. H. J. C. Grierson of Aberdeen, who have sought less to exemplify the work of famous poets than to gather verse of indisputable supremacy. The result is "infinite riches in a little room," wherein, amongst many pieces common to all like collections, are to be found such comparative rarities as the First Sestiad of Marlowe's "Hero and Leander," Donne's "Second Anniversary," and Byron's "Vision of Judgment."

To Browning forty-five pages are given, and more than twice as many—indeed, about one-seventh of the whole available space—to Tennyson, whose "In Memoriam," however, is presented here in an earlier form than that in Strahan's "Miniature Edition" of 1870 ("Works," vol. vii.), and thus lacks the section (xxxix. in recent texts) beginning "Old warden of these buried bones," first printed in that edition. The Preface warns us that "in the case of Tennyson, Browning, Arnold, and Fitzgerald, considerations of copyright have excluded the use of some later emendations"; but surely—even if we grant the propriety of reprinting here a superseded text—in the case of so deliberate an artist as Tennyson something more was demanded than this vague intimation, where "emendations" must be taken as covering the interpolation of three new stanzas. The source and date of the text might have been indicated in a note below the title-heading of the poem (p. 547), if not in the right-hand page-headings (pp. 549–615) as well. If, however, a resort to texts now obsolete was, in the four instances specified, inevitable, the student of "In Memoriam" may yet, if he will be at the requisite pains, "turn his necessity to glorious gain" by comparing this version with that of the Churton Collins edition (Methuen, 1902), where he will find a record of the various readings. Or he may be lucky enough to obtain one of Herne Shepherd's interleaved copies of the poem, with a full text-collation of the several editions, including the proof-sheets of 1849.

To the Introduction, and the critical and historical Notes, unqualified praise must be given. Excursive and suggestive, the brief informal essays furnished under the latter name are instinct with a glowing, yet always discriminative admiration for the noble verse they are designed to illustrate. Happy will be the boy into whose hands this saddest volume shall light, if he be one whose mind has already

With conscious pleasure opened to the charm
Of words in tuneful order, found them sweet
For their own sake, a passion, and a power.

At first, indeed, much of the contents will pass his comprehension; but "L'Allegro" and the "Nativity Ode," "Alexander's Feast" and "Kubla Khan," "The Ancient Mariner" and "Morte d'Arthur"—these and many more will be level to his understanding, and will serve as lures to draw him further afield. Nor could we wish him safer or more stimulating guides than the editors of "The English Parnassus."

PART III. of the Philological Society's *Transactions* for 1908–9 (Kegan Paul & Co.), containing 187 pages and briefly entitled "Proper Terms," is entirely occupied with Mr. John Hodgkin's very instructive and interesting paper on the history of the curious list of terms which appears in "The Boke of St. Albans" with the heading "The Compaynys of beestys and fowlis." The title is obviously not a correct description, as the list includes a multitude of terms that do not refer to beasts or fowls at all, but indicate classes of persons. It has hitherto been assumed that all the terms enumerated, whether relating to the brute creation or human beings, were intended to be understood as collective nouns, some of them being genuine "proper terms" for companies of certain animals or for assemblies of persons of some particular occupation or rank, while the rest were fanciful and often jocular inventions in imitation of these. This is the view that has been adopted in the "Oxford English Dictionary," where, for

instance, *example* is said to be "an alleged designation for a company (of 'masters')," on the ground of the quotation "A Example of Maisteris" from "The Boke of St. Albans." Here the reader is at any rate cautioned against assuming that the word *example* was ever really used as a personal collective; but some modern writers have actually adopted supposed "company terms" taken from this source in order to give an archaic colour to their descriptions of the past.

Mr. Hodgkin, however, has put the matter in a new light. He has printed several earlier forms of the list found in MSS. of the fifteenth century, as well as the more or less corrupt forms in which it appears in later reprints, and has shown clearly that it was not originally intended to be restricted to collective designations. The genuine "proper terms" which form its nucleus include not only such words as "flock," "herd," "sounder (of wild swine)," "rout" ("of wolves" and "of knights"), but also the words technically appropriated to denote the cries and actions of certain animals. The list as it appears in MSS. of the middle of the fifteenth century had already been expanded by the addition of a great deal of matter foreign to its original scope. There are entries specifying the prominent attributes of particular animals, as "pride of lions," "sloth of bears," "shrewdness of apes"; and others indicating the characteristic qualities, good or bad, of certain classes of people, or the special virtues that should be demanded of them, as "prudence of vicars," "discretion of priests," "faith of merchants," and "eloquence of lawyers." There are also sarcastically invented designations for "companies" of particular sorts of persons, such as "an abominable sight of monks."

These additions, which can hardly have been intended to serve any other purpose than that of displaying the ingenuity of the compiler of the list, are interspersed among the "proper terms" without any attempt at orderly arrangement. The printer of "The Boke of St. Albans," though he put before his readers the whole farrago, gave it a heading which relates only to the useful portion of it, viz., the names of "the companies of beasts and fowls." This could not fail to be misleading, especially as the indefinite article had been prefixed to all the entries indiscriminately. It is therefore not surprising that Turberville in 1575 quotes "a slowthe of beares" as a collective term parallel with "a rout of wolves." Skinner, in his "Etymologicon Linguae Anglicanae" (published in 1671) selected from the St. Albans list a number of supposed "names of companies of beasts and birds" for etymological explanation, and, as might be expected, sometimes went wildly astray in interpreting the English of the fifteenth century. His blunders, and the less excusable errors of later writers, are amusingly set forth by Mr. Hodgkin, who also comments exhaustively on all the terms occurring in the different versions of the list. The value of the volume is enhanced by the addition of complete verbal indexes, and of an appendix containing various bilingual lists of "proper terms" of the thirteenth and fourteenth centuries.

By Divers Paths: the Note-Book of Seven Wayfarers (Gay & Hancock), is a medley of verse and prose for each month, and owes its inception to Miss Annie Matheson, who contributes the bulk of the contents. While by no means free from the vices of its class—occasional irrelevancy, preciousness, and excessive quotation—the volume derives a welcome measure of variety from its

intervals of verse—often of high merit—and from its sevenfold authorship.

Miss Matheson's pleasantly perceptive comments on Nature, books, and people, contain abundance of deft word-pictures, thoughtful criticism, and kindly observation; but they are apt to become monotonous, and to affect the style popularly associated with sermons. Phrases like "pearly gates" and "the old Book" are scarcely in accord with modern literary instincts; and the passage in which the latter words occur:—"They sat down by companies on the green grass," says the old Book—"the green grass," not a single blade, but millions"—indicates a certain laxity in quoting as well as a momentary defection of that needful sentinel over printed meditations, the sense of humour.

Prof. C. H. Herford is responsible for some picturesque sketches of travel at home and on the Continent, not the least entertaining being a paper on "Highways and Byways in Kent" (wherein are enshrined these memorable words of a cultured Cobham innkeeper:—"Would you, sir, care to take an al fresco ablution?"); while the three brief allegories which come fitly enough from the pen of Dr. Greville Macdonald are earnest and suggestive, if a trifle heavy in execution.

Of the verses, we would single out in particular Miss Maude E. King's dainty little poem "The Neckan," together with Miss Matheson's "Alphabetical Symbols" (already familiar to readers of *The Athenæum*) and the same author's stanzas called "For the Children," and beginning:—

Hear the voice of the Shepherd Beautiful,
Calling the children from barrack and slum,—

in which the spirit and melody of the true lyric are discernible.

On p. 102 is an allusion to Browning's poem as "The King and the Book." The volume is, as Miss Matheson claims, one "for odd moments," and those who dip into it at such times will find much to repay them.

In the January *Dickensian* (Chapman & Hall) Mr. Arthur Waugh furnishes an account—illustrated by eight photographs—of the recent performances of "Oliver Twist" at the Broadway Theatre, New Cross. Other contributions include a spirited defence of "Dickens' Christmases," by Mr. A. O. Furnell, and an interesting, though not very profitable note on "The Original of Paul Dombey." Among the "Queries" we observe one relating to "that funny story ... about the old maids who could never move on account of the library, said library consisting of a handful of books." The story (which, by the way, is not fictitious) may be read in Forster's "Life," Book V. chap. iv. In "Dickensiana Month by Month" we are surprised to find no reference to the correspondence in *Notes and Queries* as to Dickens's dissociation of "honeysuckle" from "woodbine." The section of bibliography is important, and should be as exhaustive as possible.

The Rhodian Sea-Law. Edited by W. Ashburner. (Oxford, Clarendon Press.)—We welcome this book as the first historical study of importance produced by English scholarship in the domain of Byzantine law. Mr. Ashburner combines the two qualifications of being a lawyer and an excellent Greek scholar. He has collated with meticulous care the important MSS. in Italy, Paris, and Oxford, and studied others of less weight by means of photographs, so that his critical

apparatus may be considered final. The Ambrosian palimpsest is the oldest, and probably the best, codex. It was transcribed and edited by Ferrini and Mercati (in the seventh volume which they added to Heimbach's edition of the "Basilica"), but, as Mr. Ashburner points out, they "boomed" another Ambrosian MS. as *optima* and free from interpolations, though it differs very widely from the palimpsest, which at the same time they described as *genuinam in dolem redolens*. This inconsistency led Daresto into a hopeless confusion between these two Milan MSS.

The bulk of the volume is occupied by the Introduction, in which the editor discusses the text, and the relations of the Rhodian code to old Roman law and to the Basilica, and compares it with the maritime law of the Mediterranean States, Venice, Genoa, Amalfi, Ragusa, and many others. The difficulty in the interpretation of many of the documents lies in the fact that while in modern times, as in the earlier period of the Roman Empire, the positions of the parties in commercial maritime adventure are clearly defined, in mediaeval times they melt into one another. If the shipowner lets his vessel to the merchant and hires the mariners, the situation is clear. But in the Middle Ages the shipowners are sometimes the mariners, and the mariners are sometimes merchants carrying their own goods. One person may unite the different characters of merchant, owner, and mariner; and various cases of partnership and quasi-partnership emerge. The word ναύκληπος (which the editor translates by "captain" or "master") has divers meanings. The *naucleus* may be the *exercitor* who hires the ship as a whole (whether to carry his own goods or some one else's) and appoints the officers; he may be the *magister* or agent, acting for the *exercitor*; or he may be simply the captain controlling the navigation. As a rule, the case contemplated in the Rhodian Law seems to be that the ship belongs to a number of persons who navigate it themselves, one acting as captain, others as officers, the rest as the crew. All these complications are admirably elucidated by Mr. Ashburner. In regard to the origin and date of the Code, he urges that it has no connexion with the legislation of Leo the Isaurian, as Zachariä von Lingenthal supposed, but was put together by a private hand; and he would assign A.D. 600–800 as the limits of its date.

Mr. Ashburner's work will be recognized as indispensable to all students of mediaeval maritime conditions in the Mediterranean. His commentary also possesses lexicographical value, for he has roved far and wide in search of illustrations of the technical vocabulary. We wish that he could have reached some clearer conclusion as to the curious term πιωτικός. He has overlooked its occurrence on seals.

Travels in Spain. By Philip Sanford Marden. (Constable & Co.)—Much of the material in this volume is derived from Washington Irving or other unauthentic sources, and, as the author himself implies, the fantastic legends which he records would not bear criticism; but they are neatly told, and make pleasant reading. So, too, when Mr. Marden narrates his personal experiences he writes with an unaffected zest which is not too common in books of Spanish travel. If he makes no attempt to rival Gautier's rhetorical descriptions of the Alhambra, Seville, and Cordoba, he gives a very fair idea of what is best worth seeing in these cities, and (no unimportant matter for a tourist in Spain) some useful hints as to how to overcome official inertia.

With the faculty of enjoyment he combines the courage of his opinions. Differing from almost all his predecessors, he has a good word to say for Spanish cookery, does not hesitate to confess his inability to appreciate Goya, and carries his enthusiasm so far as to call the brassy and cacophonous Royal March "a soft and haunting melody." Now and again his observation and knowledge are at fault. At the last stage the espada faces the bull, not with a "cape" (p. 205), but with a "muleta," in his left hand. Spanish contains no "gutturals bequeathed by the Moors" (p. 7); the present pronunciation of the *j* dates no further back than the sixteenth century, and did not become general till a hundred years later. But slips of this kind do not detract much from the interest of Mr. Marden's agreeable book.

SUBJECT-INDEX OF THE LONDON LIBRARY.

THIS Index is now published with Appendix and Synopsis of Headings by Messrs. Williams & Norgate. Dr. Hagberg Wright is to be congratulated on the completion of the inevitable sequel to his great Author-Catalogue of the London Library (see *Athen.*, March 7, 1903). The idea of this Subject-Catalogue is due to Leslie Stephen, who contended that the library would never be really useful until it had such an index; and with this object in view a small committee was formed in 1903 to consider the general principles and the form of a Subject-Index. These having been agreed upon, work was started in May, 1905. The full story of the Subject-Index is told in Mr. Wright's clear and concise Preface, from which we learn that the actual cost of 3,000 copies works out at less than £7. 10s. each. As the volume consists of 1,254 treble-column pages of small type, the cost is small; and as the Subject-Index appeals to every literary worker, and every active owner of a library, the entire edition should be quickly exhausted.

Probably many people who like books would undertake a subject-index with a light heart. We have seen some bad specimens of such things, and the efforts of 95 per cent prove that indexes and catalogues of all sorts are beyond the power of the average person. Of subject-indexes in this country there are few, and most are more or less bad. One of the earliest was that of the London Library issued in 1888. Indifferent as it was, it was a pioneer work, and one which has for many years been useful.

Subject-indexes have long been regarded as essential helps to the handling of books. Mr. Fortescue's British Museum Indexes, limited in scope as they are, are among the most useful handbooks in the Reading-Room, and copies have been frequently worn into tatters. Watt's portly Subject-Index to English Literature has for nearly a century proved invaluable, and copies of this, too, have been worn to rags in the Reading Room. There are, in a somewhat different way, the subject-catalogues of the "English Catalogue of Books." Both these and Watt deal, of course, with books not necessarily in any particular library; and the same may be said of a much more exhaustive compilation of this description, the "Indice per Matere" of the "Catalogo Generale della Libreria Italiana, 1847–1899." This, although dealing with but little more than half a century of Italian literary activity, is so exhaustive that the tenth part, bringing

the work up to p. 640 (and each page is in three columns of very small type), covers only a portion of the entry 'Diritto,' and the 'Indice' itself will probably form as great a bulk of printed matter as the Catalogue which it supplements.

The London Library Subject-Index differs from all its predecessors, and is entirely confined to books on the shelves of that great institution : it deals with the printed books of many ages and subjects, and a number of languages. What was a comparatively simple matter in the cases of modern English and Italian publications became one of considerable difficulty when the London Library books came to be analyzed. But Mr. Wright's good working knowledge of many European languages, the devotion of an excellent special staff, and the generous help given to him by some of the most distinguished members of the library removed these difficulties, and the result is a volume which does credit to English bibliography.

The subjects under which one or more books are classified extend to several thousands. The divisions and subdivisions have been drawn up with much care and skill. A vast amount of human knowledge is covered by this substantial, admirably planned, and well printed volume.

To pass, however from the general to the particular, we naturally ask ourselves, after a fairly severe course of examination and testing, if it is as far-reaching as it seems to be. That it fully carries out the scheme finally adopted there can be no question. Every literary worker will look at it and test it from a different standpoint, and suggestions for its improvement will not diminish its undoubtedly great value. There are some points in which it is capable of improvement, although this would involve an equally considerable extension. We contend that neither the Author-Catalogue nor the Subject-Index fully reveals the literary wealth of the London Library. Take, for instance, the two volumes of Samuel Phillips's 'Essays from *The Times*' published by Mr. Murray over half a century ago. These excellent essays are in several cases important contributions to the various subjects with which they deal, and, if now a trifle out of date, many of them are of value for reference. They vary from Jeremy Taylor to lion-hunting in Africa, from Dean Swift to Louis Philippe, and from railway novels to Francis Chantrey. But the two volumes are not indexed in the Subject-Index.

Another illustration suggests itself in 'The Annual Biography and Obituary,' 1817-37 : some of the notices in these volumes are not merely long, but also important, and in a few instances are the only biographies of men once eminent, but now more or less forgotten. A literary worker is sometimes called upon to supply facts concerning such persons, and it often happens that he has the information in his own private library — if he knew where to find it.

'Public Characters,' 1798-1810 (of which there is a set in the London Library), is omitted from the section 'Biographical Collections.' These volumes, like those of 'The Annual Biography and Obituary,' contain many biographies not to be found elsewhere : many are perhaps just a trifle tainted with the suspicion that each subject took good care to see that his virtues were not unduly neglected. 'City Biography,' 1800, is also omitted from this section, but is found under 'London Corporation.' Neither the Author-Catalogue nor the Subject-Index gives any indication of the contents of these volumes.

We fully recognize that an exhaustive index such as that indicated would disinter a great quantity of useless and untrustworthy information, but it would also reveal much that is of permanent value. And, after all, the duty of an indexer is not to decide what is good and what is useless : the literary student, who simply wants to be directed to his sources, must perform the tasks of selection and rejection.

Some few of the entries are not so clear as we could wish. For instance, it would have been well to indicate that Dr. Mireur's 'Dictionnaire des Ventes,' 1901-2, covers only the first four letters of the alphabet ; it is a matter of regret that this great undertaking was never finished. The Sedelmeyer Sale Catalogue of 1907 is in four parts, and the arrangement is according to schools : it would have been a convenience if the character of each part had been indicated. The Rodolphe Kann Catalogue should be in four volumes or parts, two of pictures and two of objects of art ; but only the latter two are here mentioned, although we have an idea that the London Library set is complete. The sale of a 'Collection of Shakesperian and Dramatic Literature,' May 23rd, 1856 (section 'Book-Collecting and Sales,' p. 123, col. 3), was well known to be that of the property of J. O. Halliwell, and we have now before us a catalogue of it, with his name written by his father-in-law. Sir Thomas Phillipps. Halliwell had a similar sale, also anonymous, in May, 1857.

The identities of some of the owners of other anonymous properties recorded in the same list are not beyond recovery. The late Edward Solly's 'Titles of Honour' is omitted from the section with that heading on p. 1092. These are, however, but minor flaws in a work which is conspicuously accurate, and which we heartily welcome as a distinct advance on previous attempts at subject-indexing.

THE HISTORICAL MANUSCRIPTS COMMISSION.

SOME AMERICAN LOYALIST PAPERS.

The concluding volume of the important Report on American MSS. in the Royal Institution is perhaps of even greater interest than any of the three preceding ones. It describes the arrangements for the evacuation of New York and the few remaining British posts in the American States during the summer and autumn of 1783, and so far as the military dispatches are concerned, the general character of the documents briefly calendared here resembles that of the contents of former volumes.

The collection now in the possession of the Royal Institution consists, it will be remembered, of the Head-Quarters records of the British commander-in-chief in America, and is therefore of a professional and local character. One of the duties of the military staff in New York was, however, of a peculiarly delicate and difficult nature, namely, to provide means for the deportation of an immense body of loyalist fugitives, and to make the necessary arrangements for the release of British prisoners and the protection of neutral property before the actual withdrawal of the garrison. The execution of this task had been entrusted to General Carleton, and the papers described in this Report afford ample evidence of his skilful and conscientious performance of it.

One of the most interesting documents of a purely political nature is the report

of a British officer who had spent some time in Philadelphia on an official mission immediately before and after the announcement of peace. His graphic description of the sentiments of the colonial party and his estimate of its ability to continue the struggle are instructive, though we should make full allowance for the somewhat hysterical condition of public opinion in the early days of the peace. In any case, there is little reason to doubt the consensus of opinion that an amnesty for the loyalists might have been secured by diplomatic pressure, though whether any public authority in the States could have enforced its observance upon the victorious "committee-men" is another matter. In Carleton's opinion the popular feeling against the loyalists is "not to be attributed to politics alone : it serves as a pretence, and under that cloak they act more boldly ; but avarice and a desire of rapine are the great incentives." This, however, is only another way of allowing "to the victor the spoils." But if Carleton wrote bitterly on this painful subject, he had no hesitation whatever in facilitating the withdrawal of the loyalists who were turning their attention towards a settlement in Nova Scotia. In all, more than 30,000 persons had to be mustered, embarked, and to some extent maintained until they were able to shift for themselves. In addition to these, there were civilian prisoners, invalids, orphans, negroes, and even Indian allies to be disposed of. The magnitude of these operations is revealed by the returns noticed in this Calendar, but it may be of interest to mention that the contemporary vouchers and accounts prepared by the Commissariat department are still preserved amongst the War Office records.

It should also be noted that a still more voluminous and interesting memento of this colonial heroism remains on record in the shape of the original memorials and relief-lists of those American loyalists who applied to the British Government for compensation on account of loss of property or emoluments. In connexion with the latter series of records, which has already been widely consulted by historical writers, the further particulars contained in this Report will be found valuable, and reference to its pages is once more made easy by an admirable Index, and the remarkable knowledge of all the official sources displayed by the learned editor.

SIR THOMAS BROWNE AND MARIA SCHURMAN.

Whitehall Club, S.W.

I CANNOT refrain from sending you a curious reference to the learned lady who was the subject of your first article a fortnight ago. It occurs in that humorous "Tract XIII," in "Certain Miscellany Tracts. Written by Thomas Brown, Kt. and Doctor of Physick, late of Norwich" (London, 1684, 8vo). The tract in question is entitled "Museum Clausum, or Bibliotheca Abscondita, containing some Remarkable Books, Antiquities, Pictures, and Rarities of several Kinds, scarce or never seen by any Man now Living" ; and under the heading "I. Rare and generally unknown Books," item No. 20 runs as follows :—

"A Collection of Hebrew Epistles, which passed between the two learned Women of our age, Maria Molinea of Sedan, and Maria Schurman of Utrecht. A wondrous Collection of some Writings of Ludovici Saracenica, Daughter of Philibertus Saracenicus, a Physician of Lyons, who at eight years of age had made a good progress in the Hebrew, Greek and Latin Tongues."

It will be noticed that Sir Thomas calls the lady "Maria," and not "Anna," the explanation of this being that her full name was "Anna Maria," but apparently she was better, or perhaps more generally, known by the second of her two names. She was also known as "Die Schurmannin." Her correspondent Maria Molinea was the daughter of Petrus Molinaeus, the elder, of Sedan, and consequently sister to Pierre du Moulin, who was the tutor of Robert Boyle, and who died at Canterbury in 1684. Jöcher, in his 'Allgemeines Gelehrten-Lexikon,' Leipsic, 1751, notes that Maria Molinea was famous for her knowledge of Hebrew, and that she corresponded in that language with the Schurmannin. Ludovica Saracentia, or Louise Sarrasin, is mentioned in the 'Nouvelle Biographie Générale' as celebrated for her knowledge of ancient languages, and it is therein stated that at eight years of age she knew Latin, Greek, and Hebrew.

All of these statements are confirmed by Browne, but, if we may judge from the witty and sarcastic descriptions of the fictitious "rarities" which are mentioned in company with the above "blue-stockings," the worthy author of 'Vulgar Errors' does not seem to have taken the reports of their learning and attainments in a very serious—or perhaps believing—fashion.

JOHN HODGKIN.

DR. JOHNSON AND CHARLES JENNENS.

Carlton Lodge, Cheltenham.

I HAVE always been under the impression that Charles Jennens was present either at a private rehearsal or first public performance of 'The Messiah.' But Dr. Grattan Flood points out in *The Athenæum* of November 27th that he could not have attended the first performance at Dublin. It is so many years since I heard the story that my memory may have failed me. However, I think it quite possible that Handel may have played 'The Messiah,' or a portion of it, in its incomplete state, upon the organ at Gopsall Hall. He was a frequent visitor at that mansion, and Charles Jennens loved to hear him play, in order that he might criticize.

Jennens's first criticism may have been unfavourable, but it may have been afterwards modified when he found public opinion was in favour of the great work. That Jennens was quite capable of dubbing 'The Messiah' a failure is evident by what he wrote in a letter regarding it, which is preserved in Victor Schoelcher's life of Handel. It is as follows:—

"I have with great difficulty made him correct some of the grossest faults in the composition. But he still retained his overture obstinately."

The 'Dictionary of National Biography' speaks of Jennens as the writer of the words of Handel's 'Messiah,' 'Saul,' and 'Belshazzar.' If, as Dr. Flood thinks, Jennens's criticism had reference only to 'The Messiah' libretto, why did "Solyman" condemn his own work?

SYDNEY HERBERT.

P.S.—Dr. Flood does not assert that Jennens was not present at the first London performance.

'POEMS.' BY GEORGE MEREDITH.

Scarning Rectory, Norfolk.

IT is more than fifty years ago (1857) since I started with my wife and her sister to revisit Heidelberg and to refresh my memories of my boyhood. We took the steamer, I think, at Coblenz, and we determined to spend one night at St. Goarhausen, where, in those days, there was a comfortable little inn and the country round was beautiful. In my pocket I carried with me a copy of George Meredith's little volume of his early poems, published by John W. Parker & Son, West Strand—more for show than use, for I knew the book almost by heart.

Next morning we pursued our way up the Rhine; but to my dismay I discovered that I had left my precious volume behind me. Eight or ten years later I was put out at St. Goarhausen again, with no other object in view than to recover, if it might be so, the book I loved. The good landlord vowed he had never known of any English book, whether in prose or verse, being left at his house; was sure that I must be mistaken; suggested that I had dropped it into the Rhine, but promised that if it were ever brought to him he would return it to my address. He even repudiated the thought that he would accept the sovereign I promised if by some lucky chance it should be restored to me, its lawful owner.

I have never seen that volume again. I have sought for it and inquired for it in vain. It has occurred to me that it may still be in the keeping of the finder. If so, I hereby claim it as my property, and I shall be deeply grateful if he, as an honourable man, will graciously restore it to its lawful owner.

It so happens that I have had five copies of this notable little volume. At this moment I have my hand upon two copies of the book. One of them I lent to Meredith about the time of his second marriage. He asked for the loan of it to read to his new wife during their honeymoon. When he gave it me back, I was obliged to have it bound. Three other copies I gave away: one of these was sold a year or two ago, and one more I can give no account of.

I am sorry to say that the unbound copy is a treasure which the owner loves and is proud of, but which, alas! she feels compelled to part with. The *res angusta domi* has to answer for the sacrifice of this treasure. It is in the original cloth cover, and is remarkable as containing an inserted slip with four little corrections which I have never seen in any other copy. It is probably unique.

Once, in response to my expression of wonder at the cold reception which these early poems had met with, Meredith said to me, not without a certain bitterness of tone: "My dear fellow, I made a bundle of them and burnt them all!"

My object in writing this letter is to get back my old copy of the poems left at St. Goarhausen in 1857. It is not likely to have been destroyed. Possibly the finder thinks he has a right to claim it as his own. I hope conscience may deliver him from such an assumption. If he has learnt to love the book, let him proceed to restitution, and I will concede to him the first bid for that other copy on which my hand is now resting.

AUGUSTUS JESSOPP.

SALE.

ON Tuesday last Messrs. Sotheby, Wilkinson & Hodge sold the Radway Grange Library, consisting largely of early tracts and pamphlets. Among the most important lots were: L. Hennepin, New Discovery of a Vast Country in America, 1609, 15l. Collection of pamphlets, in 12 vols., from 1706 to 1739, 11l. Nathaniel Richards, The Tragedy of Messalina, 1640, bound up with five other early plays, 53l. Collection of 27 maps and plans relating to the American War of Independence, 84l. Beaumont and Fletcher, Comedies and Tragedies, 1647, bound up with 'The Wild Goose Chase,' a comedy, first edition, 1652, 36l. John Florio, World of Words, first edition, 1598, 15l. 5s. Sir R. Steele, Lucubrations of Isaac Bickerstaffe, first edition, 1710-11, 14l. 10s. Collection of trials, 1679-1702, 10l. 10s. The total of the day's sale was 779l. 13s. 6d.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Adams (E. J.), The Light of Thy Truth, 2/- net. Brockwell (C. A. Brodie), The Bible and the Critic.

Reprinted from *The University Magazine*, McGill University, Montreal, December, 1909. Prof. Brockwell refers incidentally to a hypothesis which he designates as Androgynistic Monotheism, but he "refrains from enunciating it, at present, in greater detail, and of indicating its exact bearings on the problem until he has ample opportunities of consulting the works and monuments in the great libraries and museums of Europe."

Hebert (Rev. Septimus), Rays from the Realms of Glory, 1/- net. New edition.

Jordan (Louis Henry), Comparative Religion, a Survey of its Recent Literature: Second Section, 1906-9.

Leathes (Agnes Stanley), The Kingdom Within, 3/6 net.

Teaching for our day recorded exclusively by St. Luke.

Naville (Edouard), The Old Egyptian Faith, 5/- Translated by Colin Campbell. The six lectures composing the volume were the first that were instituted at the Collège de France in terms of the Michonius endowment, and were delivered in 1905. Issued in the Crown Theological Library.

Oldroyd (Rev. J. B.), The Doctrine of the Atonement, chiefly as set forth in the Epistle to the Hebrews, 2/- net.

With a preface by Canon Body.

Plummer (Alfred), The Church of England in the Eighteenth Century, 2/- net.

One of the Handbooks of English Church History.

Selbie (W. B.), Aspects of Christ, 6/- The greater part of this book consists of a series of addresses delivered at Emmanuel Congregational Church, Cambridge, on Sunday evenings.

Sowter (G. Arthur), Trial and Triumph, 3/- net. Addresses for Lent, Passiontide, and Easter.

Temple Dictionary of the Bible, 10/- net.

Written and edited by the Rev. W. Ewing, formerly of Tiberias, Palestine, and the Rev. J. E. H. Thomson, formerly of Safed, Palestine, and other scholars and divines. With 500 illustrations.

Torrey (Charles C.), Ezra Studies.

Vaughan (Right Rev. John S.), The Purpose of the Papacy, 1/- net.

Waddell (Rev. P. Hately), Thoughts on Modern Mysticism, 3/-

Fine Art and Archaeology.

Constable's Sketches in Oil and Water Colours, 5/- net.

With 66 illustrations.

Sparrow (Walter Shaw) Our Homes and how to Make the Best of Them, 7/- net.

Contains several illustrations in colour and black-and-white.

Poetry and Drama.

Austin (Alfred), The Bridling of Pegasus, 7/- net.

Prose papers on poetry.

Fairbridge (Kingsley), Veld Verse, and other Lines.

Palmer (Wallace Leonard), The Life and Death of Edward the First, 1/-

A play in four acts.

Parkinson (Yehya-en-Nasr), Muslim Chivalry, 2/6 net.

A volume from Rangoon of mixed prose and verse, most of which has previously appeared in various periodicals.

Straker (L. J.), Poems, 2/

Includes some poems on classical themes.

Thrush, The, February, 1/ net.

Music.

Hofmann (Josef), Piano Questions, 2/ net.

A little book of direct answers to 250 questions asked by piano students.

Bibliography.

Columbia Public Library, Annual Report of the Board of Trustees and of the Librarian, 1908-9. Lincoln Public Library Quarterly Record, January, 1d.

Contains an annotated list of the books recently added to the library, and a list of the writings of Tennyson and of the literature relating to that poet.

Political Economy.

Swan (Peter), True Trade versus Free Trade, alias Fools' Trade.

With prefatory chapter on combined technical and military training.

History and Biography.

Craig (Sir Thomas), De Unione Regnum Britanniae Tractatus.

Edited from the manuscript in the Advocates' Library, with a translation and notes, by C. Sanford Terry.

Gheusi (P. B.), Gambetta, Life and Letters, 12/6 net.

Authorized translation by Violette M. Montagu, with 8 illustrations.

Lang (John), The Land of the Golden Trade, West Africa, 6/ net.

Contains the narrative of slavery in West Africa, Gold Coast, Congo, &c., with 12 reproductions from original drawings in colour by A. D. McCormick. One of the Romance of Empire Series.

Milmine (George), The Life of Mary Baker G. Eddy and the History of Christian Science, 6/ net.

First published in *McClure's Magazine*, 1907-8. It has since been revised, and new material has been added.

Nevill (Lady Dorothy), Reminiscences, 1/ net.

New edition. For review see *Athen.*, Nov. 10, 1906, p. 575.

Pipe Roll Society, Vol. XXX.: The Great Roll of the Pipe for the Twenty-Seventh Year of Henry II.

Now first printed from the original in the custody of the Master of the Rolls.

Prague (Joseph), Particulars respecting Beckington Abbey.

Edited by Hume Nisbet, with illustrations by M. H. Nisbet.

Rivett-Carnac (Col. J. H.), Many Memories of Life in India, at Home, and Abroad, 10/6 net.

Sanders (Mary F.), Louis XVIII., 6/ net.

With 17 illustrations.

Vickerson (Edmund), The Birthplace of Wolfe: Westerham and its Associations, 6d. net.

Illustrated from photographs.

Geography and Travel.

Gerini (Col. G. E.), Researches on Ptolemy's Geography of Eastern Asia (Further India and Indo-Malay Archipelago), 15/.

No. 1 of the Asiatic Society Monographs, and published in conjunction with the Royal Geographical Society.

Netherlands India, its History, People, Commerce, Industries, and Resources, Twentieth-Century Impressions.

A handsome volume edited by Arnold Wright and Oliver T. Breakspear, with a large number of illustrations.

Philology.

Berghoff (Wilhelm), Hier spricht Man Deutsch, 4d. net.

Consists of usual expressions and common conversational phrases. No. 2 of the Pocket Polyglot Series.

Lucretius on the Nature of Things, 3/6 net.

Translated by Cyril Bailey, with 6 diagrams. The author acknowledges help from Munro's translation, and has tried to preserve a more equal style than Munro and embody the results of Lucretian study since Munro's day.

School-Books.

Jacula Prudentum: Verse and Prose from the German, 2/6 net.

Edited by Prof. J. E. B. Mayor, and described as a First German Reader, the English and German being on facing pages.

Webb (George William), A Systematic Geography of Europe, 1/.

With 5 diagrams and maps.

Science.

Cassell's Dictionary of Gardening, Part I., 7d. net.

An illustrated encyclopædia of practical horticulture for all classes, edited by Walter P. Wright.

Clarke (John), Physical Science in the Time of Nero, 10/ net.

A translation of the 'Questiones Naturales' of Seneca, with notes on the treatise by Sir Archibald Geikie.

Geology in the Field, Part II., 5/ net.

Edited by H. W. Monkton and R. S. Herries. The Jubilee volume of the Geologists' Association, 1858-1908, with 8 plates.

Latham (Arthur) and Garland (Charles H.), The Conquest of Consumption, 4/6 net.

Malcolm (John), Notes on Practical Physiology, 7/6 net.

For the use of students of medicine. Illustrated.

Milne (Robert), A Plea for the Home Treatment and Prevention of Scarlet Fever, 2/.

Based on papers read to various medical societies.

Oyler (Philip), An Invitation to the Woods, 3/6

Some of these papers have already appeared in various periodicals.

Thompson (A. Beeby), Petroleum Mining and Oil-Field Development, 15/ net.

Wright (F. W.), The Design of Condensing Plant, 3/6 net.

A practical treatise.

Juvenile Books.

Gould (F. J.), Conduct Stories, 2/6 net.

A volume of stories for the moral instruction of children.

Fiction.

Amazing Revolution, and After, by an ex-M.P., 2/6 net.

A group of financiers, nobles, and labour kings gain control, and use their power for the welfare of "the People." A social revolution is thus brought about in a few weeks.

Atkinson (L. Vero), Wisions, 3/6

Four short stories, the title of the book being taken from the last.

Buckrose (J. E.), A Golden Straw, 6/

The story of a girl and her two lovers. Caine (Hall), A Son of Hagar, 7d. net.

For notice see *Athen.*, Jan. 29, 1887, p. 157. Deeping (Warwick), The Rust of Rome, 6/

A story of the twentieth century, with a frontispiece by A. C. Michael.

Dickens (C.), Dombey and Son, 2 vols., 6d. net each. With illustrations from the Household Edition.

Everett-Green (E.), A Will in a Well, 6/

A story of a hidden will and a false claim to a title and estates.

Gerard (Louise), The Golden Centipede, 6/

A romance of adventure and mystery woven round a negro legend which the writer heard in West Africa.

Holt-White (W.), The Prime Minister's Secret, 6/

An international story of crime.

Horn (Kate), Edward and I and Mrs. Honeybun, 6/

A romance of married love. The hero and his wife live in Park Lane, but, owing to a fraudulent trustee, are nearly ruined, and determine to go off to the wilds of Suffolk.

Mann (Mary E.), Bound Together, 6/

Eighteen short stories.

Mastin (John), The Autobiography of a Picture, 6/

The history of a picture and its producer. Oppenheim (E. Phillips), Berenice, 6/ net.

A tale of exciting incident and plot, illustrated by Howard Somerville.

Pemberton (Max). White Walls, 6/

A romance of modern life in Hungary, with 16 illustrations by Maurice Greiffenhagen.

Urquhart (M.), The Fool of Faery, 6/

Portrays characters who maintain their ideals in spite of the influences of suburban life.

General Literature.

Dickensian, February, 3d.

Edited by B. W. Matz.

Jones (Henry), The Working Faith of the Social Reformer, and other Essays, 7/6 net.

These essays and lectures have already appeared in *The Hibbert Journal*, *The Contemporary Review*, &c.

Latimer (Caroline Wormeley), Girl and Woman, 6/ net.

A book for mothers and daughters, with an introduction by Howard A. Kelly.

No Breakfast; or, The Secret of Life, by Gossip, 1/ net.

New edition.

Stuart-Young (J. M.), A Cupful of Kernels, 5/ net.

Stories, studies, and sketches, mainly from the West African Coast.

Thompson (Gordon Boyce), The Kulturkampf, an Essay, 5/ net.

An essay by a young Canadian who died in 1908.

Pamphlets

Lockyer (William J. S.), The Magnetic Storm of September 25, 1909, and the Associated Solar Disturbance (Plates 1, 2).

Reprinted from the *Monthly Notices of the Royal Astronomical Society*.

FOREIGN.

Fine Art and Archaeology.

Grappe (G.), Constantin Guys, 6fr.

Bibliography.

Nijhoff's Index op de Nederlandsche Periodieken van Algemeene Inhoud, Januari, 1fl. per year.

History and Biography.

Loth (A.), L'Échec de la Restauration monarchique en 1873, 7fr. 50.

Mazelière (Marquis de la), Le Japon, Histoire et Civilisation : Vol. V. Le Japon moderne, 4fr.

Plattard (J.), L'Œuvre de Rabelais : Sources, Invention, et Composition, 8fr.

Education.

Borneque (H.), Questions d'Enseignement secondaire des Garçons et des Filles, en Allemagne et en Autriche, 3fr. 50.

By a professor of the University of Lille.

Fiction.

Sageret (J.), Paul le Nomade, 3fr. 50.

This novel has been appearing in the *Revue de Paris*.

Pamphlets.

Vecchio (Giorgio del), Un Punto controverso nella Storia delle Dottrine politiche : Nota critica.

Reprinted from the *Rivista Italiana di Sociologia*.

* * All books received at the Office up till Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

THE CAMBRIDGE UNIVERSITY PRESS will publish immediately a volume of 'Selections from the Greek Papyri,' edited, with translations and notes, by the Rev. Dr. George Milligan. The aim of the book is to bring within the reach of those who are interested in the recent discoveries of Greek papyri in Egypt certain typical documents from the principal collections, and to illustrate the linguistic and historical importance of these collections for students of the Greek New Testament.

MESSRS. CONSTABLE & CO. will publish very shortly the first two volumes of 'Selections from the Dispatches, Minutes, and Correspondence of the Governors-General of India,' edited by Mr. G. W. Forrest, C.I.E., ex-Director of Records, Government of India. The aim of this series is to bring within a reasonable and readable compass representative specimens of the dispatches and minutes of the Governors-General, and to illustrate by documents not only the various causes and influences which led to the rise of British dominion in India, but also the consecutive acts of statesmanship by which it was maintained. The first two volumes contain some of the principal State Papers of Warren Hastings, and present a systematic survey of his long administration.

* THE EARL OF MARCH's volume, 'Records of the Old Charlton Hunt,' which Mr. Elkin Mathews will publish shortly, is

derived from unpublished documents and letters at Goodwood. It will include the hunting journal (1738-46) of the second Duke of Richmond, who was Master of the Charlton Hounds, a sporting agreement between his Grace and the Earl of Tankerville (of a semi-humorous nature, drawn up in legal form) touching the hunting of the country; letters addressed to the Duke by his fox-hunting friends; and some Sussex sporting songs. The book will be fully illustrated from pictures at Goodwood.

MESSRS. BELL will publish next week a volume entitled 'Confessions of a Clergyman.' This book is an attempt to relieve distressed faith by a restatement of the Christian position in terms acceptable to modern thought and knowledge.

NEXT Thursday Mr. Heinemann will publish the first volume of the work of 'Fiona Macleod,' containing 'Pharais' and 'The Mountain Lovers.'

MESSRS. A. & C. BLACK announce 'A History of the Church of England,' by Mr. J. F. Kendall, whose aim is to trace the influence of the Church on the national character; and 'The Ramparts of Empire,' a book about the Navy by Mr. Frank Fox, who was granted special facilities for study of the subject.

MESSRS. NISBET & Co. include in their spring announcements 'Peerage and Pedigree,' 2 vols., by Dr. J. H. Round, who here discusses some historic cases of recent years and their bearing on peerage law, and examines some of the fables of family history. The issue of the book will be limited to 750 copies.

THEY are also publishing 'A Woman's Guide to Paris,' by Alice M. Ivamy; and a shilling 'Life of Lord Morley,' by Miss E. E. Major.

IN this month's *Fortnightly* the Rev. E. H. R. Tatham publishes some very interesting letters of Landor to his friend Walter Birch, a friend of Rugby days and a classical scholar. Landor tells him how he threw contemptuously to his fag the shilling granted by the head master for a Latin verse exercise, and indulges in much outspoken literary criticism. A man of good taste in many ways, he shows an extraordinary blindness to the merits of Plato, preferring Cicero's philosophy. His views are always independent, and he writes at Llanthony in 1813:—

"I never read reviews; a man who has a taste for them must have a taste for gaols and lazarettos."

MESSRS. REBMAN will shortly publish 'The Romance of a Monk,' a novel by Alix King, who published 'The Romance of a Nun' last year. A wealthy and beautiful Englishwoman, who has remained heart-whole for many years, is during a residence in Rome brought under the influence of a Franciscan monk. She attends a course of his sermons, and the love-complications which ensue are the subject of the book. There are incidental descriptions of Lent and Easter in Rome.

THE author of 'Kami-no-Michi' is Mrs. Hope Huntly—not "Huntley," as given by us last week. We printed the information as it was received by us, and were unable to check it.

MESSRS. PUTNAM'S SONS announce 'Woman's Work in English Fiction from the Restoration to the Mid-Victorian Period,' by Miss Clara Whitmore; and two books of verse—'Reveries, and other Poems,' by Mr. Gottfried Hult, and 'From the Cup of Silence,' by Mrs. Helen Huntington.

THE anniversary of Dickens's birth will be celebrated next week by the Dickens Fellowship in various ways and places. Mr. H. F. Dickens will read on Tuesday evening at the Memorial Hall, Farringdon Street, six chapters of 'David Copperfield' as arranged by his father for public delivery.

'THE AUTOBIOGRAPHY OF ALEXANDER CARLYLE OF INVERESK (1722-1805),' one of the best pictures of Edinburgh and Scottish society of his time, was edited from the original MS. by John Hill Burton, and published in 1860, but has long been out of print. Mr. T. N. Foulis will add this book to his interesting series of reprints, and the original MS. will be used.

THERE is widespread keenness in Ireland concerning the centenary of Sir Samuel Ferguson's birth, which is to be celebrated at Belfast on March 10th. There will be an exhibition of Ferguson personalia—MSS., sketches, books, and portraits of him and his circle. Two of his plays may also be performed. The Belfast town and gown, not seldom at variance, will act together on this occasion; and the Lord Mayor, Mr. McMordie, who takes a keen interest in literary and educational matters, has promised his help.

TRINITY COLLEGE, DUBLIN, has invited the Rev. Richard Seaver to give that Society a Commemoration address on Ferguson's life and work on Trinity Monday.

AT the second annual meeting of the Old Edinburgh Club, held last week, it was reported that the full number of 300 members had now been reached, with 27 applicants waiting admission. Among the papers selected for 1909 by the Editorial Committee are 'Prince Charles in Edinburgh,' by Mr. W. B. Blaikie; 'The Flodden Wall' and 'The Covenanters' Prison in the Greyfriars Churchyard,' by Mr. W. Moir Bryce; and 'The Sculptured Stones of Old Edinburgh: the West End Group,' by Mr. John Geddie.

THE death is announced last Sunday, in his seventieth year, of the Right Rev. John Dowden, D.D., Bishop of Edinburgh, eldest brother of Prof. Dowden. He edited the 'Correspondence of the Lauderdale Family with Archbishop Sharp' for the Scottish History Society; the 'Cartulary of the Abbey of Lindores,' and 'The Charters of the Abbey of Inchaffray.' Other works of his are 'The Annotated Scottish Communion Office' (with facsimile reprints), 'The

Celtic Church in Scotland,' 'History of the Theological Literature of the Church of England,' and 'The Workmanship of the Prayer Book.'

WE regret to learn of the death of M. Edouard Rod, a Swiss by birth, but a Frenchman by inclination. Born at Nyon in 1857, he studied philology at Berne and Berlin. He took up his residence in Paris at an early age, and in 1884 became editor of *La Revue Contemporaine*. He wrote books on Wagner, Leopardi, Dante, and Stendhal, but it was as a writer of romance that he became famous. 'La Chute de Miss Topsy' (1882) and others followed in quick succession. His 'Sens de la Vie' (1889) was regarded as a psychological autobiography. 'Au Milieu du Chemin' and 'La Vie privée de Michel Teissier' were among his most successful books.

THE eightieth birthday of Paul Heyse on March 15th will be made the occasion of various festivities in Munich in honour of the poet.

A PARCHMENT just discovered in the State archives of Münster has proved to be the manuscript of three songs of Walter von der Vogelweide, together with the music, and a fragment of a poem by another writer. It had been used as a cover for a sixteenth-century bill, and is judged, from the handwriting, to belong to the middle of the fourteenth century. The *Münster Anzeiger* states that the music is being transcribed into modern notation.

THE distinguished statistician and political economist, Prof. August Meitzen, whose death at the age of eighty-six is announced from Berlin, took up his academic career comparatively late in life. He originally followed the profession of law, and in 1868 entered the Statistical Bureau at Berlin, where he did excellent work. In 1875 he was appointed Professor of Political Economy at the Berlin University. He was the author of a large number of valuable works, among them 'Geschichte, Theorie, und Technik der Statistik,' 'Internationale land- und forstwirtschaftliche Statistik,' and 'Stromgebiete des deutschen Reichs.'

THE death in his eighty-second year is announced from Frankfort of the well-known author and journalist Franz Rittweger. After a somewhat adventurous youth—in the course of which he served as a volunteer in the Schleswig-Holstein campaign of 1848, lived in the backwoods of the Allegheny Mountains, and edited a paper in New York—he settled in Frankfort, and served on the staff of various papers, including the *Frankfurter Zeitung*. He was the author of a number of plays and of several historical works, such as 'Aktenstücke zur neusten Geschichte Frankfurts,' and 'Frankfurt am Main im Jahre 1848.'

WE note the issue of the following Government Publications: Amendments to the Manual of Military Law (1d.); and Notes on the West African Colonies, 1909 (6d.).

SCIENCE

A History of the Birds of Kent. By Norman F. Ticehurst. Illustrated. (Witherby & Co.)

THOUGH the important avi-fauna of Kent had attracted the attention of more than one modern writer, the last word had certainly not been said till the results of Dr. N. F. Ticehurst's researches, extending over sixteen years, were given to the public. The book before us is, indeed, admirable, and it would be difficult to suggest any particular in which the letterpress might be improved. The author seems to have availed himself of every possible source of information, and his own indefatigable work in the field has rendered him peculiarly competent to edit the mass of material supplied by a host of correspondents.

The geographical advantages of Kent are exceptional, while the coast-line is the pivot for a complicated series of migratory movements. These are clearly and succinctly considered as a whole in the Introduction, as well as in detail under the separate species concerned. It is not surprising to find that the Kentish list—excluding "doubtfuls"—reaches the high total of 314, and it is significant that more than two-fifths of the whole number are irregular stragglers or casual visitors. There is even more than the usual sad reading concerning the wanton destruction of the golden oriole and the hoopoe, which persevere year after year in an attempt to breed in the county; indeed, a certain amount of satisfactory evidence, presumptive and otherwise, of the occasional successful nesting of both birds is forthcoming.

The illustrations, being of scientific rather than pictorial value, are exactly what is required for the purposes of a county record. They depict the typical haunts of distinctive birds, and the actual nests in certain examples of recent breeding of peculiar interest; while original plates are reproduced of four species first obtained in the county. Of the three associated by name with the locality, the Dartford warbler is regarded by Dr. Ticehurst as entirely extinct as a breeding species; the Sandwich tern, there is reason to hope, may yet be reinstated; and the Kentish plover affords a triumphant vindication of the policy of providing protection under a special watcher. The necessary steps were taken none too soon, but the gratifying results have already been emphasized by many remarkable occurrences in the area of Romney Marsh. Under this beneficent rule the "Hopen Pits," we learn, once again teem with black-headed gulls, while the stone curlew and terns, both common and little, are now on the increase.

Beyond all this, Dr. Ticehurst himself has been instrumental in bringing to

light many hitherto unsuspected nesting operations in this favoured district of Dungeness, and it is to his own vigilance that we owe the interesting records relating to lesser black-backed gull, herring gull, heron, pochard, garganey, and shoveler. Among the many noteworthy modifications of the usual nesting habits he tells us how the shield-duck commonly breeds in certain nine-inch drain-pipes which are the recognized refuges (known as "therreks") for coursed hares. Certain species always seem to supply more than their share of the abnormal in their domestic arrangements, and the great tit is one of them. In this connexion we are tempted to quote a record which we have culled from the *Chislehurst Parish Magazine* of 1870, although it is not without a parallel:—

"In a large elm lately cut down near the lych-gate, a bird's nest containing seven eggs was found completely embedded, and having at least nine inches of solid wood grown over it, without any trace of an inlet. The eggs, which were as perfect as on the day that they were laid, are without doubt those of the great tit (*Parus major*), and are now in the possession of Mr. Donald, carpenter, who supposes they must have been there fully a hundred years."

In several instances the author touches upon problems of bird life merely to call attention to the need for further investigation. He alludes thus to the curious small races of meadow pipit and ringed plover not infrequently met with on the south-east coast. The pygmy representative of the dunlin, which is discussed at some length in the Victoria County History, is not referred to.

Not the least interesting portion of the book is the frequent expression of opinion—based upon partial evidence, which it is highly desirable to supplement—regarding the economic utility or destructiveness of various species. Dr. Ticehurst is disposed to put down the bullfinch and the greenfinch, for instance, as wholly mischievous; the chaffinch he considers comparatively innocuous, while it is pleasing to find that he has a good word to say for the hawfinch. He points out truly that, in the event of any one species being placed on the black list, winter shooting or trapping will do little to remedy the evil, and steps must be taken during the nesting season. The subject of local names has, we are glad to see, not been neglected.

CHEMICAL BOOKS.

The Periodic Law. By A. E. Garrett. (Kegan Paul & Co.)—The development of the conception of the Periodic Law forms one of the most interesting chapters in the study of chemistry, if not of the whole of science. The law as first stated by the late Prof. Mendeléeff in 1869 is now so familiar to students of chemistry and physics that the long and laborious series of investigations which led up to the formulation of it, as we now know it, is apt to be

forgotten. Mr. Garrett has therefore done well to devote almost half his interesting book to an admirable historical sketch of the researches which culminated in the almost simultaneous announcement by Mendeléeff and Lothar Meyer that if the elements are arranged in ascending order of their atomic weights, elements having a given property occur periodically.

The first chapters are devoted to a study of the development of the atomic theory and the perfection of the methods for determining atomic weights, without which no satisfactory classification of the elements would have been possible; and then follows an account of the early attempts at classification. But perhaps the most interesting chapters in the first half of the book are those which deal with the rival claims to priority of De Chancourtois and Newlands, and later of Mendeléeff and Lothar Meyer. The work of Newlands on the "law of octaves," which was published in 1860, but for many years remained without recognition, is now well known, and finds a place in most text-books; but that of De Chancourtois, who in France propounded a similar idea at an even earlier date, is less familiar. Mr. Garrett discusses the claims of these two pioneers in a fair and critical manner, and his discussion cannot fail to hold the attention of all who are interested in the history of the subject. The same may be said of the treatment of the claims of the other pair just mentioned, which is dealt with in an interesting manner in considerable detail.

The second half of the book recounts the many modifications of the Periodic Law which have been suggested since it was propounded by Mendeléeff, and the deductions which have been drawn from the law. Although there can be no doubt that the Periodic Law has done more than almost any other conception towards co-ordinating the facts of chemistry, there is perhaps a tendency in certain quarters to expect too much from an idea which has proved so fruitful. It is this tendency, for instance, which has led to erroneous determinations of the atomic weight of radium from spectroscopic evidence assuming certain analogies between the lines in the spectra of elements belonging to the same series in the periodic table.

It is the same over-estimation of the power of the Periodic Law as a means of classification which leads Mr. Garrett to attempt to find for the radio-active emanations places in Mendeléeff's table. In this connexion it should be pointed out that the atomic weights of these gases as determined in the earlier experiments have been doubled, so that the discrepancy between these determinations and the more recent one of Dr. Perkins is even more marked than the reader is led to suppose. But apart from this error it seems more than doubtful whether it is wise to try to find places in the periodic table for the radio-active emanations; for even if it should prove possible to find satisfactory positions for the emanations of radium, thorium, and actinium, the task seems hopeless to classify all the members of the radio-active series to which each of these gases gives rise. It is, however, natural that in writing a book on the Periodic Law the author should have been tempted to push the idea beyond the limits of prudence.

Except for a few misprints and faulty sentences, the book shows considerable care in preparation, and constitutes a valuable addition to "The International Science Series."

Recent Advances in Physical and Inorganic Chemistry. By A. W. Stewart, D.Sc., with an Introduction by Sir William Ramsay (Longmans & Co.)—Dr. Stewart a few months ago produced a book on 'Recent Advances in Organic Chemistry.' The present volume is in some respects a complement to its predecessor, and is arranged on similar lines. It deals with a number of subjects which are prominent in the minds of chemists, and mainly, although by no means exclusively, with work that has been accomplished, and ideas that have been advanced, during the last twenty years. The teaching chemist of the present day finds it impossible to assimilate properly the immense mass of writing on chemical work produced monthly, and essays like the present, in which recent work is presented in a readily digestible form, are becoming more and more necessary.

A list of the subjects selected by Dr. Stewart will serve to show the importance of those he has taken for treatment, although they necessarily cannot include all recent work. The author deals with Some Hydroxylamine Derivatives, Colloids, Reactions in Liquid Ammonia, the Fixation of Nitrogen, Double Salts, the Problem of the Oceanic Salt Deposits, the Cobaltammines, Absorption Spectra, the Elements of the Rare Earths, Atomic Weights, the Inactive Gases, and the Radio-active Elements, their Changes and Emanations. As in his former volume, the author does not bind himself to a strictly chronological sequence in presenting the subjects, and his treatment is such that it cannot fail to be suggestive of further research, and also a guide to workers as to paths already being explored, that they may be helped to know which to follow and which to avoid. We might occasionally, although rarely, take exception to the wording of Dr. Stewart, as when, for example, on p. 1, we are told:—

"When we take a solution of one molecule of hydroxylamine hydrochloride in alcohol and treat it with an alcoholic solution of two molecules of sodium ethylate, filter off the precipitated sodium chloride, and then add a molecule of nitrobenzene, we obtain," &c.

This implies a facility of dealing with single molecules not yet attained, and the volume of the solvent is not indicated. Again, at the bottom of p. 99, "true empirical formula" is printed for "molecular formula." On p. 145 and in the Index Prof. A. K. Huntingdon's name is printed "Huntingdon."

But the blemishes in the book are few, and the advantages many. One of the best chapters deals with the work of Van't Hoff and his collaborators on the deposition of the salts at Stassfurt, illustrated by figures of models showing the possibilities of various salts being formed from solutions under given conditions of temperatures and saturation. The book will be useful and interesting not only to the student and worker in chemistry, but also to others who have had a chemical education, but have been unable actively to pursue the science.

SIR CHARLES TODD.

The death is announced at Adelaide, on the 31st ult., of Sir Charles Todd, K.C.M.G., in the eighty-fourth year of his age. After being Assistant successively at the Cambridge Observatory and the Royal Observatory, Greenwich, he was appointed in 1855 Superintendent of the Telegraphic Service in South Australia, and on the foundation, in 1861, of the Adelaide Observatory became Government Astronomer

of the Colony, holding these posts (besides being for a time Postmaster-General of Australia) until his retirement a few years ago.

The astronomical equipment at Adelaide was not large (though it was subsequently increased at the instance of Sir Charles), and his observations were principally of casual phenomena, particularly of the transits of Venus in 1874 and 1882, besides a long series of meteorological observations. He was elected a Fellow of the Royal Astronomical Society in 1864, and of the Royal Society in 1889 (when on a visit to England); the honour of K.C.M.G. was conferred upon him by Queen Victoria in 1893. He was for some years President of the Royal Society of South Australia.

SOCIETIES.

BRITISH ACADEMY.—Jan. 26.—Mr. S. H. Butcher, President, in the chair.—Sir John Rhys, Fellow of the Academy, read a paper on 'The Coligny Calendar in its Relation to the Celtic Mythology of the British Isles, especially Ireland.'

In 1897 numerous fragments of an inscribed tablet of bronze were found at Coligny, about ten miles north of Lyons. Other fragments were also found there with no writing on them: the latter have been put together into an almost perfect statue of the god of the temple in which, presumably, the tablet was set up. The tablet measured when complete 1'48 metr by 0'90, and proved to be a calendar for a period of five years. The language was Celtic, but not Gaulish, and seemed to fit best at an early stage of what in Ireland became the Irish language, as known in Old Irish MSS, and the Ogam inscriptions of Ireland and the West of Britain. The five years of the calendar included two intercalary months of thirty days each. One of these began the calendar, and stood before the month of Samonios, or June, and marked that month as the first of the year: the other intercalary month came in the third year, and was placed in front of the first month of the other half-year, namely, Giamonios, or December. Sir John Rhys proceeded to interpret a note at the end of the first intercalary month which seemed to say that the thirty days of that month had already had the *clavus anni* placed in the hole opposite each of these days; that was, that they had already been marked off when the calendar was set up in the beginning of Samonios, or June. The first year of the five was most correct, astronomically speaking, and Rivros, or August, was the most important month in it. Evidence was discovered by Sir John Rhys that the god Rivros, after whom Rivros was called, was supposed to reside among his people during that month or a portion of it. In the other four years he seemed to have been represented by his priest.

Some account was next given of the area on the Continent, in Britain, and in Ireland, over which the cult of the god Lug extended; and statements as to Lug establishing the great fairs or assemblies of ancient Erin were considered at some length. The inference which Sir John drew was that Rivros was the local name of the god Lugus, after whom the city of Lugudunum was named, together with thirteen others, among them that of Leyden in Holland. Instances were next given of how the insular legends about Lug and the Coligny Calendar throw light upon one another. The reconstruction of the Coligny Calendar proposed in 1898 by M. le Commandant Espérandieu, after the chart of M. Dissard and M. Espérandieu, was submitted to the meeting, "edited by John Rhys, with later corrections by M. Dissard, Professor Lechat, and the editor." The paper will shortly be issued by the Academy.

A discussion followed, in which, among others, Dr. Norman Moore, Canon McClure, and Mr. Ernest Rhys took part.

ROYAL.—Jan. 20.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Further Observations on the Pathology of Gastric Ulcer (Progress Report)', by Dr. C. Bolton.—'The Velocity of Reaction in the "Absorption" of Specific Agglutinins by Bacteria, and in the "Adsorption" of Agglutinins, Trypsin, and Sulphuric Acid by Animal Charcoal,' and 'On the Absorption of Agglutinin by Bacteria and

the Application of Physico-Chemical Law.' Thereto, by Dr. Georges Dreyer and Mr. J. Shatto C. Douglas.—'Observations on the Rate of Action of Drugs upon Muscle as a Function of Temperature,' by Messrs. V. H. Veley and A. D. Waller.—'An Examination of the Physical and Physiological Properties of Tetrachlorethane and Trichlorethylene,' by Mr. V. H. Veley.—'The Action of Antimony Compounds in Trypanosomiasis in Rats,' by Mr. J. D. Thomson and Prof. A. R. Cushny.—'Amakebe (a Disease of Calves in Uganda),' by Col. Sir David Bruce and Capt. A. E. Hamerton, H. R. Bateman, and F. P. Mackie,—and 'On Scandium,' by Sir W. Crookes.

Jan. 27.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Long-Period Determination of the Rate of Production of Helium from Radium,' by Sir James Dewar.—'Note on Carbon Monosulphide,' by Sir J. Dewar and Dr. H. O. Jones.—'On the Extinction of Colour by Reduction of Luminosity,' by Sir W. de W. Abney.—'The Initial Accelerated Motion of Electrified Systems of Finite Extent, and the Reaction produced by the Resulting Radiation,' by Mr. G. W. Walker.—'On the Nature of Magneto-cathodic Rays,' by Mr. H. Thirkill.—'On the Velocity of Steady Fall of Spherical Particles through a Fluid Medium,' by Mr. E. Cunningham,—and 'The Photo-chemical Formation of Formaldehyde in Green Plants,' by Dr. S. B. Schryver.

SOCIETY OF ANTIQUARIES.—Jan. 27.—Dr. C. H. Read, President, in the chair.—Sir Edward Brook, V.P. and Director, read his notes on those Fellows of the Society who had held the office of Director. These were 25 in number, beginning with John Talman the younger, who was appointed when the Society was founded in 1717, was a capable artist, designed the Society's familiar emblems, and died at the early age of forty. He was succeeded by Samuel Gale, who held the office of Treasurer, and soon gave up that of Director to Simon Degge. He also died early, and was succeeded by Charles Frederick, afterwards Knight of the Bath and M.P. The Rev. Dr. Thomas Birch was the next Director. After long and valuable service, he was supplanted in 1739 by William Bogdani, but returned to office the next year. He retired in 1747, being much afflicted in his eyes, but recovered sufficiently to hold the office of Secretary of the Royal Society from 1752 to 1765, and lived to write the biography of his successor in the office of Director, Dr. John Ward, Professor of Rhetoric in Gresham College. In Dr. Ward's time the Society obtained its charter, and all the then existing members were re-elected and enrolled as Fellows of the corporate body; but by some unaccountable oversight, Dr. Stukeley, the Society's first secretary, was not included in the number. That oversight was remedied as soon as discovered. The next Director was Dr. John Taylor, Archdeacon of Buckingham, who was succeeded by Dr. Gregory Sharpe, Master of the Temple. Richard Gough held the office for 26 years (1771-1797), the longest tenure on record. He was succeeded by Samuel Lysons, who contributed 28 papers to *Archæologia*. The next Director was William Richard Hamilton, who in early life had distinguished himself by obtaining from the French the Rosetta Stone, and transporting the Elgin Marbles to England. Matthew Parker held the office from 1811 to 1813, and was succeeded by Taylor Combe. Subsequent Directors were James Heywood Markland, John Gage (afterwards Rokewode), Albert Way, William Henry Smyth, Percy, 6th Viscount Strangford, Henry Ellis, Augustus Wollaston Franks, Charles Spencer Perceval, Henry Salusbury Milman, Harold, 17th Viscount Dillon, and Frederick George Hilton Price.

Many incidents in the career of the earlier Directors were derived from the MS. minute-books of the Society, and the paper was illustrated by engraved portraits of several of them, kindly lent by the Royal Society for that purpose.

MICROSCOPICAL.—Jan. 19.—Annual Meeting.—Messrs. H. Taverner and C. D. Soar were elected Scrutineers of the ballot for the election of officers and Council for the ensuing year.

Mr. C. F. Rousselet exhibited under a microscope some specimens of a rare species of Pedalion, *P. oxyurea*, Sernow, which he had found in material collected by Dr. Cunningham and C. Boulenger in the brackish lake Birket Qarun, in the Fayum.—The President called attention to a number of sections of eyes exhibited by Mr. F. W. Watson Baker under microscopes lent by Messrs. Watson & Sons.

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The Report of the Council for 1909 was then read by Mr. F. Shillington Scales.—The Treasurer's Report and Balance Sheet for 1909 were read by Mr. W. E. Baxter, and unanimously adopted.

The following Fellows were declared to have been duly elected as officers and Council for the ensuing year: President, Prof. J. A. Thomson; Vice-Presidents, F. J. Cheshire, A. N. Disney, W. H. Eyre, and E. J. Spitta; Treasurer, Wynne E. Baxter; Secretaries, R. G. Hebb and F. Shillington Scales; Ordinary Members of Council, F. W. Watson Baker, J. E. Barnard, E. Heron-Allen, C. F. Hill, J. Hopkinson, H. G. Plummer, T. H. Powell, P. E. Radley, Julius Rheinberg, C. F. Rousselet, D. J. Scoufurd, and W. Wesché; Librarian, P. E. Radley; Curator of Instruments, C. F. Rousselet; Curator of Slides, F. Shillington Scales.

Rules 4 and 27 were altered so as to give women equal rights with men as Fellows.

The President then gave the Annual Address, in the course of which he congratulated the Society upon its increased prosperity, and, after making appreciative reference to the work of the late Dr. Dallinger, indicated such work as he thought could be carried out by the Fellows with reference to the action of light upon protoplasm, the differentiation and specific effects of Alpha, Beta, and Gamma rays from radium, and the part actually played by bacteria in the processes of digestion.

The following were elected Ordinary Fellows: Messrs. F. C. Dumat, F. Leonard McKeever, A. W. Sheppard, and Sir Almroth Edward Wright.

ROYAL NUMISMATIC.—Jan. 20.—Mr. Horace W. Monckton, V.P., in the chair.—Mr. J. T. Bennett-Poë was elected a Fellow.

Mr. H. A. Parsons exhibited a heavy half-groat of Edward IV., struck at Dublin, supposed to be unique; Mr. W. E. Marsh, a light groat of Henry VI.; and Mr. Monckton six Roman coins of the second century A.D. selected to illustrate the relation of the bronze to the copper coinage of the period. Mr. L. A. Lawrence showed a series of gold and silver coins of Edward IV. and Henry VI. to illustrate the paper of the evening.

Mr. F. A. Walters read a paper on 'The Restoration Coinage of Henry VI., 1470-71.' After a short historical introduction he proceeded to discuss the gold coinage of the period. On the restoration of Henry VI. the want of a gold coin corresponding to the reduced silver coinage was felt, and the noble was probably considered to be too closely identified with the house of York. The angel—the issue of which had actually been ordered in 1465, though very few specimens appear to have been struck—was adapted as the gold coin of Henry VI. Henry's badge of the fleur-de-lis and his initial replaced Edward's badge of the rose and sun, while the name of France was added to his titles. The chief new mint-marks were the plain cross (pierced or unpierced) and a rather large cross pattée. Angels were struck in large quantities at the London mint, and can be arranged in four classes according to the legends: the earliest reads HENRICUS DEI GRA, &c., FRANCIE; the second, HENRICUS FRANCIE; in the third and fourth classes the king's name is abbreviated to HENRICU and HENRIC respectively. Half-angels or angellets were also struck, similar to the angels, but having the reverse legend O CRUX TUA SPES UNICA. In silver every denomination from the groat to the farthing is now known of the London mint, though the groat alone can be called common. The silver coinage closely resembles Edward IV.'s except in the name. The mint-marks on the groats are the cross pattée, the short cross fitchée, the plain cross (pierced or unpierced), and the fleur-de-lis. The half-groat, penny, and halfpenny are rare, though several varieties of each are known, and Mr. Walters possesses a unique halfpenny of this coinage. At the Bristol mint several varieties of angel were issued, which Mr. Walters suggested were struck from dies made in Bristol, and not in London, as usually supposed. The groat is the only silver coin known of this mint, and eleven varieties were enumerated, giving a number of mint-marks differing from those of the London mint. Mr. Walters did not accept Mr. Packe's suggestion that certain gold coins should be ascribed to the York mint, and held that the only known York coins were the groat, which is common, and the half-groat, of which but two are known. Archbishop Nevill struck pennies at the Archiepiscopal mint during this period, having the lis and usual episcopal marks.

Among those who took part in the discussion was Mr. Lawrence, who pointed out the danger of laying too much stress on mint-marks, slight varieties of legends, &c., and held that Edward IV.

must have struck many more angels than we know of, so that it was impossible to say that the noble was characteristic of Edward IV. or the angel of Henry VI. He also regarded it as certain that the dies for the provincial mints were engraved in London, and not at those mints.

LINNEAN.—Jan. 20.—Dr. D. H. Scott, President, in the chair.—Mr. F. J. Bridgman was admitted a Fellow.—In accordance with the announcement from the Chair at the previous meeting, the evening was devoted to a discussion on 'The Origin of the Vertebrates.'

The opening address was by Dr. W. H. Gaskell (visitor), the other speakers being Prof. E. W. MacBride (visitor), Prof. E. H. Starling (visitor), Mr. E. S. Goodrich, and Dr. H. Gadow (visitor). The discussion was adjourned till February 3rd.

ZOOLOGICAL.—Jan. 18.—Prof. J. Rose Bradford, V.P., in the chair.—The Secretary read a Report on the additions to the menagerie during December, 1909.—Mr. C. W. Beebe, Curator of Birds of the New York Zoological Society, exhibited a series of lantern-slides made from photographs he had taken on a recent natural history expedition to British Guiana.

Mr. S. A. Neave communicated a paper on the collections of butterflies made by him during four years spent in Northern Rhodesia and adjacent territories. The collection comprised 450 species, of which 30 were new to science, besides several rare and little-known species.—Mr. J. T. Cunningham read a paper on 'The Marine Fishes and Invertebrates of St. Helena,' containing the scientific results of a visit which he had made to the island in February and March, 1909, in company with, and at the invitation of, Mr. Alfred Moseley, for the purpose of investigating the condition and prospects of the fisheries of the island. The paper was illustrated by lantern-slides from photographs of the larger fishes and of the scenery of St. Helena.

Dr. H. G. Plummer, Pathologist to the Society, reported on the deaths which occurred in the gardens during 1909, and illustrated his remarks with a series of lantern-slides.—Dr. W. T. Calman presented the second and concluding part of a 'Report on New or Rare Crustacea of the Order Cumacea' from the Collection of the Copenhagen Museum.' This portion of the Report dealt with the families Nannastacidae and Diastylidae, and 27 species were described, all of which were regarded as new, and 3 new genera were established.—The Secretary communicated a paper by Prof. W. M. Smallwood of Syracuse University, New York, on 'The Hydroids and Nudibranchs of Bermuda.'

BRITISH NUMISMATIC.—Jan. 26.—Mr. Carlyon Britton, President, in the chair.—Mr. Arthur Peirce, H.B.M. Consul for Yucatan, and Mr. Bernard A. Quaritch were elected Members.

Mr. H. B. Earle Fox, before reading a paper introductory to a numismatic history of the first three Edwards, gave a brief account of the coins of those reigns, and showed that the old classification according to the abbreviated form of the king's name was far from correct. Edward I., he stated, struck long-cross pennies bearing his father's name during the first seven years of his reign, but in 1279 issued the rare groats often misdescribed as patterns, pennies reading EDW REX ANGL DNS HYB, and farthings. Halfpennies were added a year later. Pennies reading EDWARD were struck in 1302; and the name was reduced to EDWAR and EDWA before the king's death. Edward II. used both these forms; and all varieties of abbreviation were found on the pennies of Edward III. Hence there was no rough-and-ready method of separating the coins of the three kings, but each type could be satisfactorily placed in its chronological order.

The Director, Mr. Shirley Fox, gave an account of the work of the Research Committee, and submitted virtually complete mint-accounts of all the money coined at London and Canterbury from Edward I. to Richard III. He showed that the first-named king coined considerably over a million and a half pounds, Tower, of silver, representing some 386,400,000 pennies from these two mints alone. Among the later records was one for May and June, 1483, which showed that Edward V. coined as much as 49 lb. 10 oz. Tower, of gold and 433 lb. 3 oz. of silver. This was of special interest as no definite record of money having been struck in this reign had previously been known to exist.

Mr. Henry Garside exhibited an original prospectus for the first edition of Ruding's 'Annals of the Coinage'; also a set of the coinage issued for British Honduras in 1907, including the first nickel coins for that colony.

Mr. L. A. Lawrence showed a collection of American cents representing every year from 1793 to 1856, with the exceptions of 1799, 1804, 1809, 1811, and 1815; a box of weights and scales dated 1595 for checking the European currency of the period; and a gilt seal with portrait of Queen Anne and legend INACVRAT above a curious figure as device.

Miss Helen Farquhar presented her collection of numismatic lantern-slides to the Society.

FARADAY.—Jan. 18.—Dr. F. Mollwo Perkin, Treasurer, in the chair.—Mr. S. Field read a paper on 'The Conditions which determine the Composition of Electro-deposited Alloys.'—Mr. F. P. Baur read a paper entitled 'The Compressibilities of Helium and Neon.'—A note by Dr. A. C. Cummings described 'Gas-washing Bottles with a very slight Resistance to the Passage of a Gas.'—A paper by Dr. F. M. Perkin and Mr. W. E. Hughes, entitled 'Studies in the Electro-deposition of Metals,' was read in abstract by Dr. Perkin.—Prof. E. Kilburn Scott exhibited a gas-pressure sprayer working with calcium carbide. Some thousands of these machines are in use in Australia, chiefly for spraying fruit-trees. The acetylene is generated in them at a pressure of about 100 lb.

MEETINGS NEXT WEEK.

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| MON. | Royal Academy, 4.—From Greek to American Sculpture. Lecture I. Prof. W. R. Colton. |
| | Royal Institution, 5.—Politics and Character. Prof. A. E. Pollard. |
| | Royal Institution, 5.—General Monthly. |
| | Society of Engineers, 7.30.—Mr. D. A. Symons' Presidential Address. |
| | Aristotelian, 8.—'Kant's Account of Causation.' Mr. A. D. Lindsay. |
| | Society of Arts, 8.—'The Petrol Motor.' Lecture I. Prof. W. Watson. (Cantor Lectures.) |
| | Surveyors' Institution, 8.—Discussion on 'Town Planning.' |
| | Geographical, 8.—'Geographical Conditions affecting the Development of Australia.' Prof. J. W. Gregory. |
| TUES. | Royal Institution, 3.—'The Emotions and their Expression.' Lecture I. Prof. W. F. Mott. |
| | Asiatic, 4.—Sennacherib's Campaigns on the North-West and his War at Nineveh. Dr. Finches. |
| | Colonial Institute, 5.—'South Africa.' Sir Walter Hely-Hutchinson. |
| | Institution of Civil Engineers, 8.—'Notes on the Sheffield Water-Supply and Statistic Relating Thereto.' Mr. L. S. M. Morris' Statistical and Experimental Data on Filtration. Mr. W. E. Baldwin-WiseMAN. |
| WED. | Geological, 8.—'Colour-Blindness.' Dr. F. W. Eldridge-Green. |
| THUR. | Royal Institution, 3.—'Europe's Debt to Medieval Spain.' Lecture II. Major Martin Hueme. |
| | Royal Academy, 4.—From Greek to American Sculpture. Lecture II. Prof. W. R. Colton. |
| | Royal Society, 4.30.—'Some Phenomena of Magnetic Disturbances at Kew.' Dr. C. Clark: 'On a Novel Phenomenon in the Journal Inquiry of Terrestrial Magnetism.' Mr. R. S. Bannister: 'The Absorption Spectra of the Alkali Metals.' Prof. B. V. Bevan; and other Papers. |
| | Geographical, 5.—'Waves in Water, Sand, and Snow.' Lecture II. Dr. Vaughan Cornish. |
| | London Institution, 6.—Nicola Mattioli: a Seventeenth-Century Physician. Sir J. R. Brilley. |
| | Institution of Electrical Engineers, 9.—'Losses of Transmission Lines due to Brush Discharge, with Special Reference to the Case of Direct Currents.' Mr. E. A. Watson. |
| | Society of Antiquaries, 8.30.—'On the Form and Extent of St. Edward's Church at Westminster,' the Dean of Westminster. |
| | Astronomical, 5.—Annual Meeting. |
| | Physical, 8.—Annual Meeting: President's Address. |
| | Royal Institution, 9.—'Electrical and other Properties of Sand.' Mr. C. E. S. Phillips. |
| SAT. | Royal Institution, 9.—'Electric Waves and the Electromagnetic Theory of Light.' Lecture I. Prof. Sir J. J. Thomson. |

Science Gossip.

THE great comet (a, 1910) which so suddenly became visible, even in daylight (having probably undergone considerable intensification of brightness at the time of perihelion passage, on the 17th ult., when it was first seen), made, according to Prof. Kobold's ephemeris, its nearest approach to the earth a few days before its perihelion passage, and is now distant from us 1.49 in terms of the earth's mean distance from the sun, or about 139,000,000 miles. The present brightness is already below the sixth magnitude, so that it is scarcely visible without telescopic aid. It is near θ Pegasi, and moving in a north-easterly direction.

HALLEY'S COMET is now nearly to the west of ε Piscium, and moving slowly in a south-westerly direction. Its distance from

us is now 1·78 in terms of the earth's mean distance from the sun, which will continue slowly to increase until next month. On the 5th of December Herr Archenhold of the Treptow Observatory, Berlin, noticed the comet occult a star of the twelfth magnitude without producing any change of colour in the star.

MR. YENDELL has detected variability between magnitudes 8·9 and 9·6 in a star in the constellation Pegasus, and finds that it has a period of about 6 days. In a general list it will be reckoned as var. 2, 1910, Pegasi.

THE Annual Meeting of the Royal Astronomical Society will be held on Friday next, the 11th inst., when the Gold Medal will be presented to Prof. Küstner of Bonn, who hopes to be present in order to receive it in person.

THE twelfth edition of Mr. Lynn's 'Celestial Motions' has recently appeared. That it is brought up to date is evidenced by the mention of the discovery of the eighth satellite of Jupiter and of the return of Halley's Comet. A new photograph of the Royal Observatory, Greenwich, showing the dome which contains the 28-inch refractor, forms the frontispiece.

WE have received No. 20 of Vol. I. of the *Publications* of the Allegheny Observatory of the University of Pittsburgh, containing a paper by Mr. F. Schlesinger on the Algol-variable δ Librae, discovered to be of that type by Schmidt at Athens about fifty years ago. Mr. Schlesinger's observations obtained with the Mellon spectrograph show that the hypothesis of a dark, or at least very faint, satellite fits all the facts respecting this interesting object better than any other. During a quarter of the period of revolution (2 days and less than 8 hours, as determined by Schönfeld in 1867, one-third part of Schmidt's first estimate) the bright star is more or less eclipsed by the other, about one-third of the disc remaining uncovered at minimum.

MR. E. FOURNIER D'ALBE, author of 'New Light on Immortality,' 'The Electron Theory,' and other works, has been appointed Lecturer in Physics to Birmingham University under Sir Oliver Lodge. Mr. d'Albe has resided in Dublin for many years.

WE are glad to learn on the best authority that no damage has been done by the floods to the collections in the Paris Museum of Natural History, and the only serious loss among the live specimens is that of a giraffe.

WE regret to notice the death on Sunday last of Mr. Frederick Purser, Professor of Natural Philosophy at Dublin University. He was born in 1840, educated at Devizes, and became a Fellow of Trinity, Dublin, in 1879, the year in which the disabilities attending Nonconformists were removed.

FINE ARTS

Catalogue of the Pictures in the Collection of the Earl of Radnor. By Helen Matilda, Countess of Radnor, and W. Barclay Squire. With a Preface by Jacob, sixth Earl of Radnor. 2 parts. (Privately Printed.)

(First Notice.)

THE appearance of this carefully compiled and in every way exemplary catalogue *raisonné* of the pictures in the collection

of the Earl of Radnor is notable. It shows in a remarkable manner that some at least of the possessors of the wealth of art-treasures which this country still contains are alive to their responsibilities both to their descendants and to the relatively small, but now rapidly increasing number of students of art-history. Few of the owners of the leading collections in this country have had the energy to compile catalogues which can be considered exhaustive and adequate, while even fewer have submitted copies for criticism or presented them to the National Art Library, where one would naturally expect to find them. This Catalogue is the finest and most instructive of its kind yet published in this country, and surpasses in general usefulness that written some six years ago by Mr. Lionel Cust on the pictures at Bridgewater House. The collection belonging to the Earl of Ellesmere is much more important, and better known, although its treasures have only on rare occasions been lent to public exhibitions. On the other hand, Lord Radnor's pictures have from time to time been freely exhibited, notably at Burlington House in 1873 and 1876.

Wiltshire has lately set an excellent example to other counties, as it is only two years since Capt. Wilkinson catalogued the paintings at Wilton House, which, like Longford Castle, is little more than two miles from Salisbury.

From Lord Radnor's Preface we learn that, for a considerable period before the death of the fourth Earl in 1889, it was generally supposed that there was no record of when, or under what conditions, the pictures at Longford, 12, Upper Brook Street, and Cliff House, Folkestone, had been acquired. Some twenty years ago the Dowager Lady Radnor, who is one of the joint-authors of the work now under review, after a systematic search among the family papers found a catalogue of about 1760, as well as many papers and lists which have been used as the basis for these two volumes. The late Sir George Scharf, Mr. Claude Phillips, and others have also rendered great assistance; while Mr. Barclay Squire by his own exhaustive researches has added largely to the information already collected, besides collating and sifting the evidence on many doubtful points.

It is explained in the Preface that in the first volume the pictures are arranged in the order in which they are now hung, and that the second is devoted to the family pictures, which are catalogued in chronological order.

We know from our own experience that it has long been customary to supply visitors to Longford with a copy of the small house catalogue at a nominal charge, and the short chronological account of the house and its history contained in it might with advantage have been included in the present work. From an examination of a copy of the house cata-

logue which the reviewer has long possessed, it seems that comparatively few alterations in hanging have been made, although the rooms are not now taken in the same order as formerly. Mr. Squire has, no doubt owing to the exigencies of space, suppressed the interesting plans of the Castle in 1678 and 1898, and has been well advised in rigorously revising the dates of acquisition, the attributions and titles of many of the pictures. Thus the 'Portrait of a Lady' (No. 83) by Sebastiano del Piombo, which was only a few years ago catalogued as 'La Fornarina,' after having been previously attributed to Raphael, is now held to represent Giulia Gonzaga, Contessa di Fondi. Again, the female portrait which was purchased by the second Earl as a Giorgione, and exhibited at Burlington House in 1873 (No. 134), and again in 1904 (No. 73), under the title of 'Violante, Daughter of Palma Vecchio,' by Paris Bordone, is now more safely catalogued as 'The Portrait of a Lady holding a Mirror.' Moreover, the dates of many of the painters have been corrected, so that Aelbert Cuyp's birth is now placed in 1620, and not in 1605, as formerly.

Reference might have been made to Dr. Hofstede de Groot's 'Catalogue of Dutch Painters,' if only in the Addenda. We note that Philips Wouwerman's 'Stable with Travellers' was described by Smith under the title of 'Poste près d'Anvers,' and now figures in De Groot as 'An Inn Yard,' a panel with the same title being in the Salting Collection.

The 'Portrait Group of Helena Fourment and Two of her Children' by Rubens, the picture referred to in vol. i. p. 5, is now No. 2113 in the Louvre; the number here quoted is that used by Villot, and has long been cancelled. We think that in the note on the 'Cupids Harvesting,' by Rubens and Van Uden (i. 13), the passage quoted from *The Athenæum* of Jan. 22, 1876, has been misread. This picture is of special interest at the moment, as the one referred to in the collection of Lord Barrymore was in the recent exhibition at the Grafton Galleries (No. 42).

One of the hundred excellent photogravures with which the book is adorned illustrates Sir Godfrey Kneller's 'Portrait of the Hon. Hugh Hare' (No. 33), which shows the picture to be so far superior to that painter's usual performance as to call for mention, even among pictures by artists of greater and more lasting fame.

The joint-authors, who have evidently visited a large number of private collections, and are conversant with the contents of the leading public galleries of Europe, have shown wise discrimination in suppressing a good deal of extraneous and comparatively unimportant matter which has no doubt been brought under their notice. Thus nothing is lost by omitting any reference to the relatively poor versions in the Borghese Gallery and at Devonshire House of the 'Holy Family' at Longford (No. 54), which

naturally long passed under the name of Andrea del Sarto, and is now claimed to be by Puligo. There is apparently a misprint in the notes on Wynants's 'Landscape' (No. 70), which is said to be signed and dated 1622. The date of this artist's birth, which is here given as about 1615, has been placed by some critics as early as 1605, and by others as late as 1625; but this picture was clearly painted when the artist was in his prime. When it was exhibited at the Old Masters in 1876 (No. 229), the date was given in the catalogue as 1662.

There seems to be no doubt that Mr. Squire is right in his deductions in regard to the 'Portrait of Gaston, Duke of Orleans,' by Van Dyck (No. 39), six of whose works are here illustrated. Smith in his 'Catalogue Raisonné' made an erroneous statement (which is now pointed out for the first time) through not knowing that the portrait mentioned (i. 22) as being in the Musée Condé at Chantilly is the one which was presented by George IV. to the Duc d'Orléans.

The 'Portrait of Ægidius' by Quentin Matsys, which still hangs in the Green Drawing-Room at Longford, is one of the most important in the collection. Pierre Gilles, known by his latinized name of Ægidius, was *greffier en chef*, or town clerk, of Antwerp, and one of the foremost scholars of his time. This was originally part of a diptych, the companion picture having been a portrait of Erasmus, as we know from a letter written by him to Sir Thomas More in 1517 to the effect that "Peter Ægidius and I are being painted in the same picture," and from More's description of it as "tabulam duplarem, in qua Erasmus ac Petrus Ægidius simul erant expressi per egregium artificem Quintinum." The two pictures, however, eventually became separated, and it was only recently that Dr. Bredius recognized the original of the Erasmus in the Stroganoff Collection at St. Petersburg. Mr. Squire gives a scholarly and convincing exposition of the full facts, and in the Additional Notes to Vol. I. adds that the Erasmus is now in the Stroganoff Collection in Rome.

Another famous picture in the Green Drawing-Room is the Younger Holbein's 'Portrait of Erasmus,' which was executed in 1523, or three years before the artist first came to England, ten years before he painted 'The Ambassadors,' which was formerly at Longford, and at least fifteen years before he undertook 'The Duchess of Milan.' The 'Erasmus' which Waagen described as being "alone worth a pilgrimage to Longford Castle," has not been exhibited since 1873. Hardly less famous is the 'Portrait of Juan de Pareja,' which Velasquez painted in Rome in 1650, during his second visit to Italy; as he had not been painting for some time, and had just received the commission to paint the portrait of Pope Innocent X., he set to work on this canvas in order to exercise his hand. We have not space enough to deal with the two

characteristic Poussins, nor with Claude's 'Evening' and 'Morning.'

The joint-authors are no doubt unaware that another but inferior replica of Mabuse's 'Mother and Child' is in a country house in Yorkshire, and has long been classed as a portrait rather than a religious picture. The Longford 'Mother and Child,' which was, until 1898 at least, described as 'The Virgin and Child,' belongs to a rather later date than the superb 'Adoration of the Magi,' which in recent years has been removed by Lord Carlisle from Castle Howard to Naworth. The Longford version of Mabuse's 'Children of Charles II., King of Denmark,' is only one of many replicas of the original at Hampton Court, which was at one time known as 'The Children of Henry VII.', it being erroneously assumed in consequence that Mabuse had worked for a time at the English Court. The legend here quoted, that Christina, Duchess of Milan, who is represented in this group at about the age of two, declined the match with Henry VIII., "as she had only one head," cannot now, we think, be substantiated. It is less surprising that the large and precious triptych by Herri met de Bles should have formerly passed under the greater name of Albrecht Dürer than that it should have been recognized by Waagen so long ago as 1854 as a work by Bles.

THE NATIONAL GALLERY.

The National Gallery. By P. G. Konody, M. W. Brockwell, and F. W. Lippmann. Vol. II. (T. C. & E. C. Jack.)—There is little to add to what we said on May 29th last respecting this undertaking, except to announce its successful conclusion. The two volumes make an imposing appearance; the red covers are perhaps a trifle too aggressive, but the clear type and well-spaced pages make the whole pleasant to read, and, in spite of its size, the book is not at all cumbersome to handle. The second volume deals with the late Flemish and Dutch schools, also with those of Spain, France, and England; and the whole work constitutes a rapid survey of modern art down to the end of the Victorian era—a concise and popular history with the National Gallery pictures as landmarks. In this respect it is the most trustworthy work published within recent years.

Whether it is the fault of the pictures or the process of reproduction we cannot tell, but the plates of the early English artists seem to come out much less successfully than those of the Old Masters. The Gainsboroughs and most of the Reynolds are not entirely satisfactory; whilst, on the other hand, the frontispiece of the Holbein 'Duchess of Milan' is a triumph of colour-printing. We have noted a good many passages which call for comment, but space will permit us to deal with only a few. In spite of all published evidence, the Romney portrait of Lady Craven (p. 146) never was in the Walpole and Waldegrave collections. The Walpole picture remained in the Craven family until it was purchased by Lady Craven's great-grandson Mr. H. R. Grenfell, and this portrait contains the original autograph of Horace Walpole's verses let into the frame. It is the picture which

was bought-in at Messrs. Christie's on May 29th, 1880. We have examined documents which prove this unquestionably. Romney painted two versions—one for Walpole, and the other for General Smith: the latter passed into Admiral Rous's possession, and was sold by his daughters by private treaty, in or about 1895, to the late General J. J. Johnstone, who paid upwards of £300 for it, and at whose death it passed into the National Gallery in 1898. It is not at all "obvious" that Mr. Morgan's 'Lady reading the Gazette' (p. 148) "can have no reference to the 'Divine Emma.'" The present writer regards it as a portrait of Lady Hamilton, and thinks no one who has seen it will question this. The absurd title (chronologically impossible so far as Romney is concerned) of 'Lady Hamilton reading the Gazette chronicling one of Lord Nelson's Victories' is a modern invention. The statement (p. 158) that Hoppner "was a natural son of George III." is entirely unproven, and that the same artist "never failed to contribute to the Royal Academy from 1780 until the year of his death" is inaccurate: he had nothing there in 1801 or in 1808. Chronology would show the absurdity of supposing the portrait of Lady Louisa Manners to be "probably identical" with the 'Lady of Quality' of the 1807 R.A. Lady Louisa Manners was then sixty years of age. As a matter of fact, this is one of Hoppner's early masterpieces. Miss Farren in Lawrence's famous whole-length (p. 162) is holding, not "a large feather fan," but a muff.

The National Gallery: Lewis Bequest. By Maurice W. Brockwell. With Preface by Sir Charles Holroyd. Illustrated. (Allen & Sons.)—Both the idea and the execution of this book are excellent. In a big institution like the National Gallery the identity of a donor even as generous as T. D. Lewis is always in danger of being forgotten. The fullest acknowledgment, both on the pictures and in the printed Catalogue, do not entirely discharge our obligations. A book like the present—we hope it will be followed by others as time goes on—brings the whole subject into a compact compass, and we can see at once, and without any waste of time, how the Directors and Trustees of the National Gallery have discharged their duty to the testator as well as the public.

In the case of Lewis, who bequeathed the interest on £10,000 in 1863, Mr. Brockwell's exhaustive book conclusively proves that this trust has been well and faithfully kept, for through it 116 pictures, &c., have been added to the galleries in Trafalgar Square and at Millbank. Not all are of the first rank of importance, but all are welcome additions. In these days of sensational prices it will come as a surprise to many to see what a large number of genuine examples of Old Masters have been obtained at insignificant amounts, for the cost, as well as the provenance, of each picture is here fully set out.

Mr. Brockwell is so painstaking and accurate in all matters of art-history that very little can be added to what he has written here. Going carefully over his pages, and checking some of his statements, we have found a few flaws. The Venusti (p. 12) "said to have been in the Borghese Collection and in the Hamilton Palace Collection" is evidently lot 402 in the sale of the latter (June 24th, 1882), when it was purchased by Mr. Massey-Mainwaring for £1,428. In the catalogue of the latter sale it is stated to be from a design by Michelangelo of which the original is now at Oxford; Woodburn owned the picture after Sir T. Lawrence. The second Venusti (with

the same provenance) was evidently lot 380 in the same sale, and of this also the original design is at Oxford. The Antonello da Messina portrait of himself (p. 23) was sold at Lord Northwick's sale on August 11th, 1859, not in "May, 1838"; and with respect to the statement that "no further particulars are available" we may add that it was bought by C. J. Nieuwenhuys, the most eminent dealer of his day, for 79 guineas. The two examples of Tiepolo (pp. 24-6) were both in Lord Dudley's collection at one time, and were acquired at his sale in 1884 for 145 guineas by Mr. Beckett Denison, at whose sale a year afterwards they were purchased out of the Lewis Fund. There is no record in the late Mr. J. Jope Rogers's book that Opie ever painted a portrait of William Godwin, although there can be no doubt that the picture purchased out of the Lewis Fund is by him. The work hitherto ascribed to Robert Ladbrooke (p. 94) is, as Mr. Brockwell conclusively shows, by the Rev. R. H. Lancaster, and it seems absurd to retain the old name, even with the saving clause "ascribed to."

There are a few debatable points in connexion with some of the other pedigrees, several of which will doubtless be extended as time goes on. The seven appendices form a most valuable part of the book, although they have little or nothing to do with the subject. The "tables" showing the relative importance of the National Gallery and other public galleries and private collections in regard to authentic Italian pictures form a most comforting document, in view of the outcry about England being drained of its masterpieces.

ARTISTS' BIOGRAPHIES.

International Art Series.—Hogarth. By Edward Hutton. — *Degas.* By Georges Grappe. (Fisher Unwin.)—These volumes are well printed as regards the illustrations, and both deal with artists who (the latter more markedly) survive to some extent the ordeal of photography. With regard to the letterpress, the 'Degas' is full of obvious, and thus harmless, misprints; while Mr. Hutton's work, more carefully printed, contains a more important error when Hogarth, describing his method of drawing from memory, is made to say: "Sometimes, but too seldom, I took the life for connecting the parts I had not perfectly remembered"—"correcting" being evidently what is necessary to make sense. Mr. Hutton borrows considerably from previous writers—Mr. Austin Dobson, Hazlitt, and that unknown writer who, in *The Magazine of Fine Arts* of 1832, passed the supremely judicious verdict which is the foundation of all criticism on Hogarth:—

"Those who discover in his works the caricaturist alone, must be ignorant of the means and intention of painting; they would probably deem Homer a wholesale-slaughterer, Milton an ambitious madman, Shakespeare an obscure jester, and Jonson a pompous pedant; but to such minds the task of erecting standards of intellect has never yet devolved."

To Mr. Dobson the fundamental distinction here referred to seemed by later critics to have been overdone, and the main object of his book, so far as it had an object other than copious illustration of a period of English history, was to vindicate the importance of Hogarth's mission as a satirist. Mr. Hutton's aim is to expose the falsity and cruelty of his work in this capacity:—!

"It is life by one who has been taught to refuse it without grace for no cause at all, for no high

cause, but because it does not fit with the narrowness of heart of that society so coarsely *bourgeoise* to which he belonged."

He questions even the literal truthfulness which is all such works pretend to, alleging (not without humour) that the Rake does not end in the madhouse, but becomes "The Paterfamilias of the Moralists," so that "we see the hypocritical lie beneath all the comic eloquence." The satires, in fact, are "full of the common and petty immorality of a lack of love and understanding."

This point of view is well urged, but at a length and with a heat which give undue importance to the superficial layer of a complex character. The fact that among the convolutions of that character there constantly emerge strands from the lower depths—that the author of the 'Progresses' had a tremendously keen eye for a wench—does not convict him of hypocrisy. His moralizing was not consciously insincere because it was trivial and second-hand, only indubitably it is the subconscious Hogarth who was the great artist. His work is akin to the Picaresque Novels or to that of the other "Peintres Galants" of the eighteenth century. To say that he was indifferent to beauty is but to expose the narrowness of our own sympathies.

Somewhat too much does M. Grappe also insist on the ugliness of an almost greater artist than Hogarth, Degas, yet in a sense Degas may be said to be indifferent to beauty in a way that the English master was not. Hogarth the painter had passionate preferences—preferences, it is true, mainly for everything which as a moralist it was his trade to condemn—for that coarser life he had certainly no "lack of love." These things were for him, and for us in proportion as we appreciate him, beautiful; whereas it is feeling for the beauty of moderation, temperance, and delicate economy of life, which he fails to stimulate. With Degas it is difficult to discern any preference, and in this respect his outlook on the world is such as one would expect to result from a painter's training. For such a one an analogy appears natural between a part of a picture which has had an undue amount of attention (flattered and finished up too lovingly to keep its proper relation to the whole), and an individual in the body politic who, spoilt child of nature, is blessed by every good fortune, material and moral. Even Shakespeare appears at times (sufficiently to make him *persona grata* with shallow optimists) the dupe of this apparently noble creature of "unsullied youth," courteous, chaste, tender, with, indeed, all the virtues—whose beauty is, in fact, so far from being a type of a like beauty in society as a whole that her appearance is usually paid for by exceptional degradation elsewhere. Degas has too vivid a sense of mankind as homogeneous and indivisible, like the scale of tones in his pastel box, for him to bestow particular study high up in the moral register; but neither, for the same reason, has he, as M. Grappe is inclined to hint, a passionate preference for types marred by sordid misery such as, by a natural reaction, Rembrandt sometimes displays. There is, indeed, something almost inhuman in philosophic impartiality united with such keen curiosity; and if types which we call sordid were oftenest the object of that curiosity, it was doubtless because they were most readily available for the exact, searching observation upon which his art was based.

The inevitable and touching vulgarity of the washerwoman (p. 13) appealed to him as beautiful with the intrinsic beauty which

comes of the perfect relation of parts; but so also did the delicate distinction of the child on p. 34 ('Tête d'Enfant'). He seems to have passed his life in a dead level of ecstasy—always observant, not perhaps always highly creative.

For if, as we hold, his power of seeing beauty everywhere is the strength of Degas, it may as summarily be suggested that the persistent literalness of his rendering of that beauty is his weakness. It matters little if, as in the work of the typical Renaissance painter, at whom M. Grappe is inclined to gibe, the attitudes are "entirely wrong," so long as the symmetrical arrangement remains an expression, by analogy rather than verisimilitude, of the spirit of life. To disengage this rhythm and clothe it with pictorial symbols is the business of the painter, and freshness of apparent subject-matter does not necessarily imply originality, if the co-ordinating principles discerned are the same as those utilized by the Renaissance painters. In not a few of the early works in particular of Degas (the 'Foyer de la Danse,' p. 21, may be taken as an instance) we find him grappling with a natural scene which offers in its entirety no design so highly organized as the conventional compositions from which he would fain escape, and it becomes in his hands a puzzle picture of wonderfully conscientious *morceaux*, pieced together with so little natural pictorial cohesion that he has been fain to save the situation by applying some old-fashioned devices of artificial balancing which are certainly carried to no high degree of perfection. Degas, the virtuoso in drawing, only slowly emerged from these compilations to the study of simpler groups whose actual plastic design fell more easily within the limits of pictorial expression. Of such are the fine 'Harlequin and Columbine' (p. 7), or the 'Danseuses' (p. 30), like poppy blooms gently swaying on tender stems; and we think that it is at bottom because he recognizes them as the logical end of such a process of development, rather than because in them "the subject no longer exists," that M. Grappe regards Degas's single nude figures as his finest works (as a matter of fact they are often rather disfigured by actualities in the way of bath accessories).

Alongside of this process of simplifying the plastic design of his groups Degas has developed more and more highly the plastic expressiveness of his technique, lavishing on his works the whole draughtsman's armoury of hatchings, of viciously emphatic dabs of the crayon, of vividly contrasting textures such as pastel affords; and to this he certainly sacrifices the simplicity and repose and continuity of surface which make such early work as the 'Voiture aux Courses' (p. 18), or the 'Foyer de la Danse à l'Opéra' (p. 17) more satisfying in some respects. In the course of a brilliantly eloquent passage descriptive of the ballet, M. Grappe rightly lays emphasis on one expedient for such enhancement of plastic expressiveness when he speaks of the painter's exploitation, for purposes of draughtsmanship, of "the interwoven rhythm of toplights and footlights," of the lighting of the stage, especially designed for the showing-off of attitudes and gestures. With an enthusiasm justified by his theme, the writer celebrates M. Degas not unworthily, if with a temperament which contrasts a little oddly with that of the artist in its readiness to seize on verbal splendour, even at the cost of the more sober quality of clear and continuous exposition.

Gainsborough. By Mortimer Menpes. Text by James Greig, R.B.A. (A. & C. Black.)—There are many books on Gains-

borough, all more or less based on Fulcher. The biggest of all, by Sir Walter Armstrong, was published in 1898, and went out of print. It now sells at a premium, although most people prefer the much less unwieldy octavo reprint at one-seventh the price of the original.

The volume before us may be described as an 'Appendix to Armstrong' with additions and corrections, in both cases numerous. Two names are mentioned on the title-page. That of Mr. Mortimer Menpes takes precedence, but his share of the text seems to be confined to a short note which faces the Introduction. But from the prospectus we learn that the "15 full-page examples of the master's work in colour-facsimile" have been "engraved and printed under Mr. Menpes' personal supervision." We are also assured—in the prospectus—that these reproductions in colours "are the best that have ever been made of Gainsborough's pictures." We do not share this view, but regard them as a warning to other colour-printers who attempt to reproduce Gainsborough—one of the most elusive colourists in the whole range of English art. Some of them are better than others; but in turning over the plates one wonders what Gainsborough would have said of the "colour-facsimiles" of Madame Bacelli, Mrs. Sheridan, and 'Nutting.'

Mr. Greig, who is a well-known artist in black-and-white, has evidently devoted much time and research to Gainsborough. He publishes for the first time in a life of the artist a number of letters, and elucidates many hitherto obscure points. But the facts are few, for, like many other painters, Gainsborough kept no record of his sitters, and confined himself almost entirely to his profession, allowing himself a little occasional relaxation in the way of music. We do not agree with Mr. Greig when he speaks (p. xi) of "neglect," and goes on to refer to the Portrait Exhibitions at South Kensington in the sixties, and the Old Masters Exhibitions at Burlington House from 1870 onwards, as causing a revival of interest in Gainsborough. As a matter of fact, with Gainsborough, as with Sir Joshua Reynolds, there was no revival because there never was any neglect. During their life, as well as in all the intervening years to the present time, the two have been acknowledged on all sides to be great artists, and public interest in Gainsborough's work was kept active for nearly half a century by the annual exhibitions at the British Institution, on the walls of which 250 of his portraits and other works hung at various times. Nor had "the thrill and conviction of Ruskin's writings" much to do in the matter. Gainsborough's pictures have enormously increased in value during the last thirty years, but this is due not so much to any revival of interest in his art as to the rivalry of private collectors.

The author is probably right in his theory that the Gainsborough family came to Sudbury from Gainsborough, Lincolnshire, and took that town's name as their patronymic in the time of the Civil War. It may be mentioned, however, that a Gloucestershire family of the name of Gainsborough is recorded in Rudder's 'New History' of that county (1779). The valuable genealogical table on p. 12 shows the descent of the artist from Robert Gainsborough, who was a burgess of Sudbury in 1665, and married Frances Maynard in 1667; and it is a curious fact that whilst they had five children, and their second son John (1683–1748) had nine, of whom one was the artist, yet the direct line ceased in 1826 with the death of the younger of Thomas Gainsborough's

daughters. There may yet be remote descendants of the seventeenth-century burgess of Sudbury; but apparently none bear the name of Gainsborough.

Mr. Greig's chapters on 'The Influence of Environment' and on the artist as 'A Boy in London' are excellent studies, and show wide reading. We may pass over the chapters on his Suffolk pictures, his Bath period, and his London triumphs. Under these several sections Mr. Greig groups the various pictures which bear evidence of the respective periods. Throughout his careful and well-considered theories the author advances arguments which will stand the test of searching criticism.

The value of the book for reference centres in the Appendix, in which are registered 149 works omitted from Sir Walter Armstrong's volume. Possibly some of these, if subjected to a severe and independent scrutiny, may not prove to be acceptable as genuine Gainsboroughs. In some cases final descriptive particulars are given; in others—and this is a matter of regret—only the size; and in a few instances not even this. At some future time, perhaps, the publishers may consider it advisable to reprint the whole of this book in an octavo form, without the illustrations but with the Appendix considerably amplified. In each season's sales and exhibitions of early English pictures unknown and unrecorded portraits by Gainsborough come to light, or at any rate pictures so labelled.

We have noted a few typographical and other slips in the volume. Mr. Roget's name (p. 83 and Index) is furnished with a final letter which does not belong to it. Mrs. "De Ath" (p. 119) is not, we think, the correct spelling of this name. Lieut.-Col. "Upthank" (twice so spelt on p. 175) should be Unthank. With regard to the discussion concerning Master Buttall (p. 92), we can add one small piece of confirmatory evidence: in Baldwin's 'New Complete Guide' of London tradesmen, 1770 (twelfth edition), there is the following entry: "Buttal, Jonathan, ironmonger, Greek Str. Soho."

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold last Saturday the following pictures: T. S. Cooper, Five Cows, on the bank of a stream, afternoon sunlight, 126*l.* K. Hefner, Evening Glow, 110*l.* B. W. Leader, A Surrey Sand-Pit, 35*l.*; An English River in Autumn, 114*l.*; A February Morning, clearing up after rain, 117*l.* L. Munthe, Returning from Labour, 115*l.* T. M. Richardson's drawing, Como from the Milan Road, fetched 17*l.*

On Wednesday, January 26th, Messrs. Sotheby, Wilkinson & Hodge held a sale of engravings and drawings, at which the following were the highest prices realized: T. Burke, after A. Kauffmann, Rinaldo and Armida, 69*s.* 10*ps.* W. Pether, after Rembrandt, A Jew Rabbi, 27*l.* W. Ward, after F. Wheatley, The Disaster, and the same, after J. R. Smith, The Widow's Tale (a pair), 40*l.* The total of the day's sale was 653*l.* 14*s.* 6*d.*

The sale of Lord Chesterfield's effects at Holme Lacey, near Hereford, by Messrs. Knight, Frank & Rutley, included on Wednesday the following pictures: Zuccherino, Queen Elizabeth, half-length, 28*l.* Van Dyck, Sir James Scudamore, 68*l.*; John Cecil, Earl of Exeter, and his Two Brothers, life size, 46*l.* Allan Ramsay, Jane, wife of James Brydges, three-quarter-length, 60*l.* Francis Hayman, Catherine Stanhope, 45*l.*; Philip Stanhope, third Earl of Chesterfield, and his wife, Lady Elizabeth Saville, 14*l.*

Fine-Art Gossip.

THE TRUSTEES AND DIRECTOR OF THE NATIONAL GALLERY have decided to accept about one-third of the three hundred pictures of the Salting Collection, the great proportion of which were on view at Messrs. Agnew's Galleries from Friday to Tuesday last. Owing to the disorder in which Mr. Salting left his various possessions in his rooms and the fact that the staff of the National Gallery is insufficient to deal with extraordinary pressure of work, the task of preparing a preliminary list of the pictures and arranging them for the inspection of the authorities was kindly undertaken by Messrs. Agnew. The Director will, we understand, organize a temporary exhibition of the more important works. This will probably take place in the German Room, which will be dismantled for the purpose.

TWENTY-EIGHT of the pictures which had long been lent to the National Gallery by Mr. Salting, are still on exhibition at Trafalgar Square, and classed according to schools. A 'Madonna and Child' by Luca Signorelli and a 'Virgin and Child' by Fiorenzo di Lorenzo are at the moment included in the Exhibition of Umbrian Art, which will remain open at the Burlington Fine-Arts Club for about another month.

It is believed that the water-colours by Turner, P. de Wint, David Cox, Bonington, and Constable will be placed in the British Museum Print-Room.

At the Chenil Gallery during the present month a collection will be on show of paintings, drawings, and etchings by Mr. A. E. John and M. T. Roussel, together with works by Mr. William Nicholson and Mr. James Pryde, and paintings and drawings by Mr. William Orpen.

THE well-known and popular French painter M. Eugène Thirion has died at the age of seventy. A native of Paris, he studied under Picot, Fromentin, and Cabanel. Examples of his work are in many French galleries: at the Luxembourg is 'Les Nuits de Musset'; at Lisieux, 'La Mort de Sainte Marie l'Egyptienne'; at Perpignan, 'Le Levé d'Éphraïm maudissant la Ville de Gaaba'; whilst in the Hôtel de Ville, Paris, is a panel with 'L'Histoire' as its subject.

THE frontispiece of *The Burlington Magazine* for February is a large reproduction in photogravure of Dr. Otto Rosenheim's gum-print of the late George Salting, of whom Mr. C. H. Read contributes a personal appreciation. From an editorial article we learn that in future numbers of the magazine the Salting Collection will be described, subject by subject, by acknowledged authorities on each. The Ludwig Mond Bequest and the passing of the New Gallery form the subjects of other editorial articles. The Umbrian Exhibition at the Burlington Fine-Arts Club is discussed by Mr. Roger Fry. Mr. Edward Dillon writes on English seventeenth-century enamels on brass, the article being illustrated with a colour plate of two enamelled fire-dogs. Mr. Sidney Colvin's article on the Tintoretto drawings at the British Museum and M. Maurice Denis's on Cézanne are concluded in this number. In the notes Mr. Lionel Cust gives new facts about the life and family of Cornelius Janssen; and Mr. Weale traces to its source an apocryphal story concerning

Jan van Eyck. The American section, which is particularly strong this month, includes a description, by Mr. F. J. Mather, of the New Museum at Boston.

MR. C. H. COLLINS BAKER writes :—

"I am preparing a work on English portrait-painting of the seventeenth century, and should esteem it a great help and kindness if the owners of such pictures of that period as are signed or dated would inform me (c/o Messrs. Chatto & Windus, 111, St. Martin's Lane, W.C.) of them, their subject, and their present habitation."

THE exhibition of French art in Berlin is to be followed by one of pictures by American artists. It is being organized by Mr. Hugo Reisinger, who was instrumental in getting up the successful exhibition of German Art in New York last year.

MESSRS. A. & C. BLACK are publishing this spring colour books on 'The Wye,' by Mr. Sutton Palmer and Mr. A. G. Bradley; 'Pompeii,' by Alberto Pisa and Mr. W. M. Mackenzie; 'Chester,' by Mr. E. H. Compton and Mr. Francis Duckworth; and 'Winchester,' by Mr. Wilfrid Ball and the Rev. Telford Varley. In each case we put the artist before the writer of the text.

MESSRS. SEELEY will shortly issue the first number of their "New Art Library." The volumes of this library are primarily intended for the use of art students and teachers. The instruction given is based on long practical experience and intimate knowledge. Great care has been taken with the illustrations. The first volume will be by Mr. Solomon J. Solomon, R.A.

A FULL description has just been published by the authorities of the Copenhagen Museum of Antiquities of some finds in three graves dating from the Iron Age, discovered at Juellinge in the island of Lolland, in Southern Denmark. One of the three female skeletons found had been buried together with a wealth of jewellery, a pearl necklace, various gold and silver ornaments of unique workmanship, silver buckles and hairpins (the latter with finely worked golden heads), and a gold finger-ring. This grave with all its contents has now been placed in the Copenhagen Museum, together with some Roman glass, bronze household utensils with the name of the Roman maker, and a small box of toilet requisites also found with the body.

THE archaeological tour in British Western Tibet that Mr. A. H. Francke, of the Moravian Mission, has been conducting on behalf of the Indian Government, promises to provide some interesting results. At Leh he discovered the graves of some Dard chieftains, which furnished ancient earthen pots and metal ornaments. The method of burial suggested a resemblance to the practice in Egypt. He has also made some interesting discoveries about Tsaparang, the kingdom mentioned by Andrade in 1623, and claims to have deciphered the legend on the seal of the Dalai Lama of Tibet as "May you be happy!"

EXHIBITIONS.

Sat. (Feb. 6).—Mr. Maxwell Armfield's Pictures and Water-Colours, Private View, Leicester Galleries.

- Baillie Gallery Exhibitions: "Sunshine," by Mr. R. Fowler; "Impressions of Ireland, Music, and London," by A. C. Colthurst; Pastels, by Mr. T. E. Way; and Paintings of Paris and Italy, by Mr. B. Harrison.
- Mr. Frank Brangwyn's Water-Colours of Northern and Central India, Private View, Royal Society's Gallery.
- Mr. G. S. Elgood's "Gardens," Private View, Fine-Art Society's Gallery.
- Mr. J. MacWhirter's Water-Colours of Scotland, Norway, Switzerland, &c., Private View, Leicester Galleries.
- Ridley Art Club, Twenty-Fourth Exhibition, Grafton Galleries.
- Mr. W. Shackleton's Pictures, Private View, Goupil Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL.—*New Symphony Orchestra.* *London Symphony Orchestra.*

THE fourth concert of the New Symphony Orchestra took place last Thursday week. Mr. Landon Ronald conducted, as usual, and the rendering of Tschaikowsky's Fourth Symphony in F minor was excellent. The programme opened with Variations and Fugue for orchestra on 'Old King Cole' by Mr. Nicholas Gatty, composer of the operas 'Graysteel' and 'Duke or Devil'. The Variations were written in 1899, when Mr. Gatty was still a student at the Royal College of Music; but the work has recently been revised by him. Freshness and unpretentiousness are the chief characteristics of the music, and the Fugue, though scarcely effective enough as a closing number, is neat and clever. The second novelty, 'La Belle Dame sans Merci,' Ballade for baritone solo and orchestra by Mr. Norman O'Neill, came far too late in the programme. M. Tividar Nachez gave a good performance of his Second Violin Concerto in B minor; the music, however, though it gives good chances to the performer, is not exhilarating.

M. Safonoff conducted (and for the first time) Sir Edward Elgar's Symphony in A flat at the sixth concert of the London Symphony Orchestra on Monday evening. His reading was very fine, and by its emotional character it strongly reminded us of the composer's own interpretation of his work. Dr. Richter, who first produced it at Manchester, however much he may be impressed by the music, is less demonstrative. M. Safonoff, on the other hand, showed clearly all through the performance his admiration of the Symphony, and his desire to present it in the most glowing colours. He also gave a powerful rendering of Strauss's 'Tod und Verklärung.' Between it and the Good Friday music from 'Parsifal' came Handel's Concerto Grosso in D for strings, and the bright diatonic music offered a striking and refreshing contrast to that of the two modern masters.

Studies in Fugue. By C. H. Kitson. (Oxford, Clarendon Press.)—The author in his Preface explains that his book is not a complete treatise on Fugue. His aim is to raise students' workmanship from the "standard of a piece of patchwork to that of a well-designed and closely woven texture." The points to which he calls attention are illustrated by quotations from Bach onwards down to modern living composers, while several Oxford University examination fugues indicate "what in the main is expected of an examinee." The object, then, of this clearly written work is thoroughly practical. For instance, after showing general principles underlying harmonic patterns, the author frankly admits

that it is a matter of instinct rather than intellectual calculation. Again, the examination fugues he gives not as "stereotyped models," but as guides. He also cautions students not to take the first two fugues of Bach's "48" as guides, for, although they display the genius of the composer, the one contains no episodes, the other no stretto. In writing an examination fugue a student would be expected to introduce both, the subjects set being, as a rule, specially framed for that purpose. There is one point on which we should like to say a word. The writer in regard to the E flat Minor Fugue of the 'Wohltemperirtes Clavier,' Part I., gives as a reason for Bach not modulating to the dominant until the end of the *comes*, that "the answer begins on the last note of the subject." This, however, would not hold good for the 7th and 23rd Fugues, to name only two, of Part II. of the "48."

Musical Gossip.

THE Brighton Festival opened last Wednesday with a commendable performance of 'Samson and Delilah.' The results obtained from the newly formed choir were remarkable, in view of the short time given to rehearsal with orchestra. We shall deal fully with the Festival in our next issue.

CHRISTIAN SINDING, whose 'Rondo Infinito' and Symphony in D minor (Op. 21) will be produced on this the last day of the Brighton Festival, is Norwegian by birth. His Violin Concerto in A was given at a Philharmonic Concert on February 28th, 1907, under his own direction. We cannot, however, recall any performance either of the Rondo or Symphony in London. Both works will be conducted by the composer.

'THE VEIL OF PIERRETTE,' a first opera by Ernst von Dohnányi, who is both pianist and composer, will shortly be produced at Dresden.

ROBERT SCHUMANN's almost forgotten opera 'Genoveva' is about to be revived at the Berlin Hoferoper. It was first given at Leipsic on June 25th, 1850, but after the third performance (June 30th) was laid aside. The work contains much fine music, but it was not in opera that Schumann was destined to win fame; moreover, the libretto, based on the Genoveva legend, was unsatisfactory.

MATHIS LUSSY, author of 'Traité de l'Expression musicale,' published in 1873, of which the seventh edition was published in 1897, and of 'Le Rythme Musical' (1883; third edition 1897), died on the 21st of January at Montreux (Lake of Geneva) at the ripe age of eighty-one.

"MUSIC OF THE FUTURE" was a phrase commonly used in early days in reference to Wagner's operas, and notably by Berlioz in 1859 in his famous article 'Concerts de Richard Wagner : la Musique de l'Avenir'.¹ M. Tiersot, however, in his "Berlioziana" in *Le Ménestrel* of January 29th, mentions a performance at Paris of the Overture to "Tannhäuser," under the direction of Séghers, as early as 1850 ; also a notice of the concert in the *Revue et Gazette musicale de Paris* by Henri Blanchard, in which the writer, referring to the overture, remarked : "Ce genre de musique a fait son temps !!!"² That same Overture was performed at one of the concerts of 1859 mentioned above.

On the very day of his death Prof. Prout began to write 'An Analysis of Bach's Wohltemperirtes Clavier,' the material for which he had virtually completed. The work, edited by his son, Mr. Louis B. Prout, will be published by Messrs. Edwin Ashdown.

PERFORMANCES NEXT WEEK.	
SAT.	Concert, 8.30, Royal Albert Hall.
	Sunday Society Concert, 3.30, Queen's Hall.
	Sunday League Concert, 7, Queen's Hall.
MON.	Russian Trio, 3.15, Steinway Hall.
	Miss Kathleen Bruckshaw's Pianoforte Recital, 8, Aeolian Hall.
TUES.	Mr. Johann Busch's Sonata Recital, 8, Steinway Hall.
	Mr. Benno Molseiwitsch's Pianoforte Recital, 3.15, Bechstein Hall.
WED.	Mr. Richard Bullitt's Pianoforte Recital, 8.30, Aeolian Hall.
	Mr. John Goss's Chamber Recital, 8, Queen's Hall.
THURS.	Royal Choral Society, 8, Royal Albert Hall.
	Chappell's Matinée Recital, 3.15, Aeolian Hall.
	Mr. Hildebrandt's Operatic Recital, 3.30, St. James's Hall.
	Philharmonic Concert, 8, Queen's Hall.
	Miss Elena Gerhardt's Vocal Recital, 8.15, Bechstein Hall.
FRI.	Broadway Concert, 8.30, Aeolian Hall.
	Royal College of Music, Opera Students, 2, His Majesty's Theatre.
	Miss Evelyn Rich's Vocal Recital, 3, Bechstein Hall.
SAT.	Mr. Holbrooke's Orchestral Concert, 8, Queen's Hall.
	Mr. Herbert's Concert, 8.15, Steinway Hall.
	Brace Quartet, 3, Bechstein Hall.
SUN.	Queen's Hall Orchestra, 3, Queen's Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—*The O'Flynn: an Original Play derived from Many Sources.* By Justin Huntly McCarthy.

IRISHMEN are always complaining that their national type is misrepresented and burlesqued in the English theatre and in English fiction; yet in the main it is their own countrymen they have to thank for the libel. Who is responsible for the invention of the stage Irishman—the irrepressible, light-hearted, light-headed, hot-blooded, volatile hero-buffoon—if it be not Irish playwrights and novelists? Lever and Lover and Boucicault, to name but a few instances, have all had their share in building up the imposture; they have all, consciously or unconsciously, entered into a conspiracy to hoodwink the "senior partner." No doubt they have but given the Englishman the type of Irishman he asked for and believed in; it is part of the Irishman's idiosyncrasy to assume the mask which his neighbours assure him is his real nature. Irish authors generally have let the Englishman have his own ideal of Ireland. But they cannot have their laugh at John Bull's credulity and grumble over it at the same time. In more modern days some of them have recognized that the old policy was a mistake, and have set to work to demolish the sham. Lady Gregory, Mr. Synge, and Mr. Bernard Shaw have dragged down the stage tradition, and replaced it by a flesh-and-blood creature of less showy exterior. But the instinct for flattering the "Saxon" persists, and we see it at work once more in the case of Mr. Huntly McCarthy, who, having chosen his own country as the scene of a romantic play, has equipped his hero with all the qualities credited to the Irish stage-gallant, and has also ransacked the wardrobe of the cape-and-sword drama to deck out his puppet, giving him Cyrano's humility in love, and trick of improvising verse, Beaumaire's passion for masquerade, D'Artagnan's mocking humour in the midst of a duel, and Sheridan's weakness for the bottle. This O'Flynn we are to take as the portrait of an Irish gentleman at the Court of King James II.

If we surrender to Mr. McCarthy's whim, it is easy to enjoy his "make-believe," and revel in the extravagances

of 'The O'Flynn.' It would be easier still if the author had handled his really quaint idea more dramatically, if he had maintained throughout his play the galloping pace necessary for illusion, if he had let his hero be all the while the dashing, rollicking blade, breathless alike in war and love, in robbery and chivalry, he was meant to have been. There are patches of the story in which O'Flynn seems to have exhausted himself, and then the play flags. But so long as the hero's spirits hold out, whether he is duelling at a Dublin inn and quaffing bowls of punch between his passes, or making hopeless love in rhyme to the Lady Benedetta, or hiding from her the treachery of his rival, or plying a Dutch general with drink so as to capture his castle, or posing as King James to outwit a gang of conspirators, or enlisting at a tavern the ragged regiment of "O'Flynn's Own" and roaring out "Here's a health unto his Majesty!" his vivacity reacts on his audience.

Sir Herbert Tree is the O'Flynn, and it is astonishing what a transformation he produces. The brogue seems to give the actor a tremendous lift. His O'Flynn tingles with energy; he has got the merriest of laughs, the nimblest of sword-arms; he is the tenderest and most quixotic of lovers. At times the old Adam betrays itself, and Sir Herbert is inclined to forget that the prime necessity of such a play as Mr. McCarthy's is incessant movement and bustle. He will have to cut out big sections of the dialogue which drag, and quicken the pace of the acting. Otherwise there can be nothing but praise for the performance—for Miss Evelyn D'Alroy's archness and gaiety in the part of the heroine, the distinction which Mr. Ainley lends to the conventional figure of a traitor, and the gusto with which a crowd of players (including Mr. Mackintosh, Mr. Haviland, Mr. Hubert Carter, Mr. Shiel Barry, and Miss Auriol Lee, and especially Mr. W. G. Fay) respond to the author's humour. 'The O'Flynn' makes a very genial evening's entertainment.

QUEEN'S.—*Dr. Jekyll and Mr. Hyde: a Play in Four Acts.* Adapted by J. Comyns Carr from R. L. Stevenson's Story.

AN effective melodrama on the one hand, on the other a dual performance which provides picturesque contrasts of character and startling suggestions of the horrible, the grotesque, and the pathetic—for these things we have to thank Mr. Comyns Carr, the adapter, and Mr. H. B. Irving, the interpreter, of the new drama of Jekyll and Hyde. There are moments at the Queen's, in which Stevenson's parable goes home, when Mr. Irving—hampered though he is by having to discriminate absolutely between the bestial and the refined sides of the hero, and present them as two totally different persons—triumphs over the sensational machinery of the scheme, and alike as Jekyll and as Hyde thrills us with the sense of human tragedy.

But on the whole, the play, even when viewed as melodrama, lacks sufficient reality to induce in us a mood of indulgence and surrender to its postulates. The very means which Mr. Carr has employed to give a dramatic significance to Stevenson's idea—his introduction of a double feminine interest—seem to vulgarize the spiritual value of the fable, and to secure at once an approximation and a severance between Jekyll and his vile under-self. The Shorter Catechism was in R. L. S.'s blood, and he could never rid himself of what Nietzsche would call the old moral values. Man, in his conception, was always a dual creature, having instincts that tended inevitably towards what is evil. Since he was not writing, in the case of this story, for the stage, he could gratify his taste for the bizarre and the violent by emphasizing the difference between the Jekyll and the Hyde aspects of his hero. But a dramatist's business, if he wanted to conciliate his audience, was to distinguish sharply between the moral outlook of the pair, yet to unify the two personalities. Mr. Carr in crediting the physician with a pre-matrimonial intrigue with Lady Carew, and supposing her to be fearful of her husband's obtaining the compromising letters, reduces Jekyll to the level of a sinner, and so lessens the contrast between him and the beast Hyde, while at the same time, by accepting Stevenson's fancy picture of Hyde, he draws a hard-and-fast line between the identity of the couple. Hence the difficulty we feel in taking the story seriously.

The giving of Jekyll a blind wife is a stroke of inspiration, and though the leap of Hyde on to the back of Lady Carew's husband and his throttling of the poor wretch prey on the theatregoer's nerves—though, too, Lanyon's death from heart-failure and shock, when he sees the transformation of Hyde into his friend Jekyll, is an ingenious dramatic device—the most affecting act of the four is the last, in which the wife slowly awakens to the belief that her husband is afflicted with a double personality. Miss Dorothea Baird acts admirably at this point. But it is Mr. Irving who has the opportunities, and while his Hyde has not quite the magnetic ferocity of Richard Mansfield's, both characters in his hands are impressive.

LYRIC.—*The Strong People: a Play in Four Acts.* By C. M. S. McLellan.

THIS drama of a strike comes from the States, and there a third element may play its part in an industrial dispute besides capital and labour—the State soldiery, a force which capital may call to its aid, but cannot, when once it is set in motion, sometimes control. These three factors are all represented here. Labour is personified, not by the leader of the men, Borinski, a character well thought out by the author and convincingly portrayed by Mr. Guy Standing, but by a modern Joan of Arc as it were, one Judith Grant, who is a fervent advocate of the people's cause, and loses

a brother in the first skirmish of the combatants. The spokesman of capital, Richard Murray, head of the company which owns Minetown and a man of supposed strong will, soon capitulates to the eloquence of the heroine, and does his best, in the disguise of a journalist, to prevent bloodshed and to secure the strikers their terms. There remains Col. Pontifex, a brutal and bullying soldier, who is for the moment the master of the situation, and seems to Judith a sort of Marat, in dealing with whom she must adopt the methods of Charlotte Corday; but she has not reckoned with Murray, who has sent to the press evidence that will disgrace the colonel, even if he carries out his threat of shooting the converted capitalist, and so the latter is able to prevent the proposed massacre of the strikers, and even to persuade—it is a long task—the Labour heroine to put out of her thoughts her brother's death and join hands with capital (himself, of course) in working towards an industrial millennium.

Mr. McLellan presents his problem in a fair and interesting way, and develops it on conceivable lines; but he suffers under a great disadvantage of his own creating. His Judith, notwithstanding all the trouble which he has taken with her speeches, is no more than a lay figure, because she is but the medium used by the author for conveying his ideas. Hence the prolonged debate between Murray and Judith in the second act produces an impression of delay in the action, and the heroine is so uniformly "elevated" and frigid that we scarcely believe so melancholy an automaton would ever bring about her lover's conversion.

The playwright, too, is so anxious to get his "atmosphere," to give all the parties their due, that he forgets that the stage is concerned primarily with emotions, and not with theories. So Nemesis attacks him in his final act. He has saved his heroine from murder in the preceding scene; he has made his humanitarian capitalist bring the soldier to his feet in a situation that is perhaps a trifle melodramatic, but does not altogether strain credulity. The heroine, however, revenges herself eventually for not being allowed the weaknesses of her sex. Mr. McLellan has to show her veering round completely from a position of uncompromising refusal to that of acceptance of Murray's love, and he cannot do it. The whole change in her attitude strikes us as artificial and unconvincing.

It would not be fair to ascribe to the inexperience of Miss Dorothy Dix, an actress who will one day do great things, the failure of the play to carry conviction. She knows how to suggest repose, she has stage presence, and, though she lacks technical resources, it is not her fault that Judith seems unreal. Mr. Lewis Waller employs all his charms of voice and personality to individualize the capitalist, and Mr. Lyn Harding brings out, as few actors could, the brutality of Col. Pontifex.

Mr. A. E. George, again, is charming in the character of a Radical shoemaker who has his own old-fashioned solution of social problems. That Mr. McLellan's solution of those problems is somewhat of the fairy-tale order ought not to impair the chances of his play. At all events, his earnestness commands respect.

Dramatic Gossip.

MR. GEORGE ALEXANDER was widely congratulated on Wednesday last on completing his twentieth year as a manager. He is at present playing in 'The Importance of being Earnest,' and announced that he hoped to produce another play of Wilde's, 'The Duchess of Padua.'

MICHAEL LYKIARDOPULOS, assistant editor of the review *Wiesee* (*The Balance*), writes from Moscow:—

"Having read your note in the 'Dramatic Gossip' of No. 4291 of *The Athenæum* as to the performance of the late O. Wilde's play 'An Ideal Husband' in Copenhagen, I thought it might interest your readers to know that a Russian version (by M. Lykiardopoulos) of the same play has been staged by the Moscow Imperial State Theatre. 'An Ideal Husband' has attained an unusual success in Moscow, having been performed twenty-five times in the space of four months. The Moscow State Theatre is a 'Repertory' one, with fifteen to twenty plays running each winter."

AT the Playhouse on Tuesday, the 15th inst., Mr. Cyril Maude will produce a new comedy in four acts, called 'Tantalizing Tommy,' by Paul Gavault and Michael Morton. The scene is varied from the New Forest to the Colonial Office, and Tommy will be played by Miss Marie Löhr.

THE death of Mr. Thomas Barrasford on Tuesday last removes a well-known manager in the world of the theatre and music-hall. He popularized the system of two shows a night, and generally improved the condition and standard of the theatre of varieties.

TO CORRESPONDENTS.—C. B.—A. W.—R. C.—W. F.—Received.

T. W. K.—Not suitable for us.

S. H.—Many thanks.

No notice can be taken of anonymous communications.

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